

BIBLES

in the

World Digital Library



Introduction

This document is a report on the collection of Bibles presented online in the World Digital Library (www.wdl.org), a cooperative international project led by the Library of Congress with the support of more than 150 libraries, archives, museums, and educational institutions in 60 countries. The report is intended for three audiences: teachers, students, and scholars who are encouraged to use this collection in their teaching, study, and research; current and prospective WDL partners, who are encouraged to contribute digital copies of additional print and manuscript Bibles to the WDL; and potential donors, who are invited to contribute financially to enable the WDL to continue its work.

The WDL was proposed in 2005 by then-Librarian of Congress James H. Billington, who called for the creation of an online collection of primary source documents that would tell the stories and highlight the achievements of all countries. Such a project, he suggested, “would hold out the promise of bringing people closer together precisely by celebrating the depth and uniqueness of different cultures in a single global undertaking.” As a project that aims to show the richness and diversity of the world’s cultures, the WDL contains, along with a large body of secular material, many sacred books from the world’s great religions: Bibles, Qur’ans, and important Buddhist, Confucian, Hindu, Jain, and other texts.

The collection of Bibles on the WDL is especially striking for the quality and variety of the manuscript and print editions presented, and for the number of institutions in Europe, North America, the Middle East, and Africa who have contributed to building the collection. Presented here are 112 texts contributed by 31 institutions in 21 countries. The oldest date from the sixth century: the *Codex Bezae Cantabrigiae*, a Greek text of the Gospels of Matthew and Mark copied circa 527–65, during the reign of the Byzantine emperor Justinian the Great, preserved at the Central State Archive in Tirana, Albania; and *The Ashburnham, or Tours, Pentateuch*, a Latin text copied in Spain, North Africa, Northern Italy, or Rome in the late sixth century, held by the National Library of France. The newest text, a haftarah from Israel, was produced in 1992. The texts are grouped by language, 24 of which are represented in the collection: Aleut, Anglo-Norman, Arabic, Classical Armenian, Bulgarian, Chinese, Church Slavic, English, Old French, Garshuni/Arabic, Ge’ez, Middle High German, Old High German, Ancient Greek, Hebrew, Hungarian, Italian, Latin, Ganda, Polyglot (Greek, Latin, Hebrew, and Aramaic), Pushto, Lower Sorbian, Swedish, and Syriac.

Some of the texts are opulent, highly decorated, and made for kings and queens. Others, such as the “paupers’ bibles,” are much simpler and were intended for poorer folk with limited education. Many of the books have stories attached to them. The *Codex Aureus*, from the National Library of Sweden, was made in Canterbury, England, sometime in the middle of the eighth century. It later was carried off to Scandinavia by the Vikings but then was returned to England. Sometime during the Middle Ages it was brought to Spain, from where, after a period of many centuries, it was purchased and taken back to Sweden. The *Cervera Bible* (displayed at the Metropolitan Museum of Art in New York in 2012) was made in Cervera, Spain, in 1299–1300, and most likely was brought to northern Europe by an unidentified Jewish family expelled from Spain in the 14th or 15th century. It was purchased in The Hague in 1804 by the Portuguese royal librarian, and thus, after a passage of several centuries, came back to the Iberian Peninsula. The so-called *Lincoln Bible* was borrowed from a clerk of the U.S. Supreme Court for the presidential swearing in of Abraham Lincoln in 1861. It was later used by President Barack Obama when he took the oath of office in 2009 and 2013.

The report lists works that consist exclusively or primarily of biblical texts: complete and partial Bibles, Old and New Testaments, Psalms, and Gospels, along with some lectionaries, a few pericopes, and a number of Jewish haftarah. Not included are a much wider array of religious books, including Jewish siddurim, Haggadah, and Talmudic texts, or Christian books of hours, missals, devotionals, works set to music, or theological treatises. Readers interested in these works can search for them at www.wdl.org.

The Bibles presented in this report are all accessible for free online on the WDL. In addition to language, each book is identified by its title, place and date of origin, and the contributing library, archive, or museum where the original work can be found. The descriptions of each item are those found on the WDL website. Additional metadata, including notes about physical characteristics and dimensions, are on the site.

The complete text of each Bible has been digitized and can be accessed online using the URLs provided in this report. With few exceptions, all texts are available for download in PDF form. The online presentation includes a zoom feature, which readers can use to examine the intricate textual and artistic details of the works presented. All metadata and descriptions are available in the seven interface languages of the WDL, which include, in addition to English, Arabic (www.wdl.org/ar), Chinese (www.wdl.org/zh), French (www.wdl.org/fr), Portuguese (www.wdl.org/pt), Russian (www.wdl.org/ru), and Spanish (www.wdl.org/es). A text-to-voice conversion feature is provided for each item in each of these languages for those who prefer to listen to rather than read the texts of the descriptions.

The Library of Congress and the WDL team wish to thank the partner institutions that contributed the copies of these priceless documents to the WDL. The complete list of those institutions is found following this introduction. We are particularly grateful to Father Columba Stewart, Executive Director of the Hill Museum & Manuscript Library, who worked with us on a project to secure copies of endangered Christian manuscripts in the Middle East, including the Syriac manuscript from Aleppo, Syria, presented here. We also wish to thank our major financial sponsors, which include the Carnegie Corporation of New York, the Qatar National Library of the Qatar Foundation, the National Digital Library Trust Fund of the Library of Congress, and the James Madison Council of the Library of Congress and individual members of the council.

Special thanks go to the hardworking WDL staff at the Library of Congress. Cecilia Peñaloza prepared the design and layout. The team responsible for posting this material consisted of Jason Yasner (operations manager), Sandy Bostian, Chris Masciangelo, and Mark Cooper (content team), Carissa Pastuch and Katie Schwartzstein (descriptions and editing team), Nathan Pflager (metadata), Isabelle Delabre (translation), and Chris Adams (chief developer).

John Van Oudenaren
Director, World Digital Library
National and International Outreach
The Library of Congress
December 2017

Contributing Partner Institutions

The American University in Cairo Rare Books and Special Collections Library, Cairo, Egypt

Bavarian State Library, Munich, Germany

Berlin State Library – Prussian Cultural Heritage Foundation, Berlin, Germany

Central Library of the Bulgarian Academy of Sciences, Sofia, Bulgaria

Central State Archive, Tirana, Albania

Complutense University of Madrid, Madrid, Spain

Estense Library, Modena, Italy

Hill Museum & Manuscripts Library, Collegeville, Minnesota

Holy Spirit University of Kaslik, Jounieh, Lebanon

Institute of History, Siberian Branch, Russian Academy of Sciences, Novosibirsk, Russia

Irish College in Paris, Paris, France

John Carter Brown Library, Providence, Rhode Island

The Library of Congress, Washington, DC

The Library of the Klosterneuberg Monastery, Austria

Medicea Laurenziana Library, Florence, Italy

National Central Library, Taipei

National Library of Bulgaria, Sofia

National Library of France, Paris

National Library of Israel, Jerusalem

National Library of Portugal, Lisbon

National Library of Romania, Bucharest

National Library of Russia, Saint Petersburg

National Library of Serbia, Belgrade

National Library of Spain, Madrid

National Library of Sweden, Stockholm

National Library of Uganda, Kampala

Riccardiana Library of Florence, Florence, Italy

Slovak National Library, Bratislava

Syriac-Orthodox Archdiocese of Aleppo, Aleppo, Syria

V.I. Vernadsky National Library of Ukraine, Kiev

Walters Art Museum, Baltimore, Maryland

Chronological List of Bibles

circa 527–65	<i>The Gospel According to Matthew and the Gospel According to Mark</i> (Ancient Greek), Central State Archive, Tirana
circa 500–599	<i>The Ashburnham, or Tours, Pentateuch</i> (Latin) National Library of France
circa 688–713	<i>Codex Amiatinus</i> (Latin), Medicea Laurenziana Library
circa 750	<i>Codex Aureus</i> (Latin), National Library of Sweden
circa 800–825	<i>Gospel Book</i> (Latin), Bavarian State Library
	<i>Gospels</i> (Latin), Bavarian State Library
	<i>Purple Gospel</i> (Latin), Bavarian State Library
circa 850–950	<i>Gospel Book</i> (Latin), Bavarian State Library
circa 860	<i>Freising Gospel Book</i> (Latin), Bavarian State Library
circa 867–99	<i>The Four Gospels</i> (Greek), Central State Archive, Tirana
circa 875–99	<i>Bobbio Psalter</i> (Latin), Bavarian State Library
circa 875–925	<i>Gospels of Luke and John</i> (Latin), Bavarian State Library
circa 900–950	<i>The Seville Bible</i> (Latin), National Library of Spain
circa 900–999	<i>Corvey Gospel Fragment</i> (Latin), Walters Art Museum
966	<i>Gospels</i> (Classical Armenian), Walters Art Museum
circa 1000	<i>Damascus Pentateuch</i> (Hebrew), National Library of Israel
circa 1000–1020	<i>Gospel Book from the Bamberg Cathedral</i> (Latin), Bavarian State Library
1000–1025	<i>Four Gospels: The Evangelary of Uta (Codex of Uta)</i> (Latin), Bavarian State Library
circa 1000–1030	<i>Gospel Lectionary</i> (Latin), Bavarian State Library
circa 1001–25	<i>Eberhard Psalter</i> (Latin), Bavarian State Library
circa 1007–12	<i>Pericopes</i> (Sections) Book of Henry II (Latin), Bavarian State Library
circa 1030–40	<i>Evangelary of Michaelbeuern, Four Gospels with Illuminations of the Evangelists</i> (Latin), Bavarian State Library
circa 1035–40	<i>Gospel</i> (Latin), Bavarian State Library
circa 1050	<i>Bible: New Testament (without Gospels)</i> (Latin), Bavarian State Library
	<i>Reichenau Gospels</i> (Latin), Walters Art Museum
circa 1060–99	<i>Gospel Book</i> (Latin), Bavarian State Library
circa 1000–1100	<i>Psalter of Leopold III, Margrave of Austria</i> (Old High German), Library of the Klosterneuburg Monastery
1100	<i>Gospel</i> (Latin), Bavarian State Library
circa 1100–1199	<i>Gospels for the Year</i> (Latin), Bavarian State Library
	<i>Gospel of Lorsch</i> (Latin), Bavarian State Library
circa 1130	<i>Gospel Lectionary</i> (Latin), Bavarian State Library
circa 1150	<i>Trebizond Gospels</i> (Ancient Greek), Walters Art Museum
circa 1150–60	<i>Gospel Book</i> (Latin), Bavarian State Library
1165	<i>Gospel</i> (Latin), Bavarian State Library
1170–80	<i>Gospel</i> (Latin), Bavarian State Library
	<i>Gospel</i> (Latin), Bavarian State Library
	<i>Gospel of Passau</i> (Latin), Bavarian State Library
circa 1175–1250	<i>Claricia Psalter</i> (Latin), Walters Art Museum
1180–92	<i>Miroslav's Gospel</i> (Church Slavic), National Library of Serbia
1200–1225	<i>Dobreisho Gospel</i> (Church Slavic), National Library of Bulgaria
	<i>Golden Munich Psalter</i> (Latin), Bavarian State Library

1200–1230	<i>Devil's Bible</i> (Codex Gigas) (Latin), National Library of Sweden
circa 1235–37	<i>Psalter of Frederick II</i> (Latin), Riccardiana Library of Florence
1236	<i>Psalter from Polling</i> (Latin), Bavarian State Library
1250	<i>Carrow Psalter</i> (Latin), Walters Art Museum
circa 1250	<i>Bible Pictures by William de Brailes</i> (Old French), Walters Art Museum
circa 1250–60	<i>Psalter from the Nonnberg Convent</i> , Salzburg (Latin), Bavarian State Library
1250–99	<i>Apostle Lectionary</i> (Church Slavic), National Library of Bulgaria
	<i>The Lectionary</i> (Orsha Gospel) (Church Slavic), V.I. Vernadsky National Library of Ukraine
1262	<i>T'oros Roslin Gospels</i> (Classical Armenian), Walters Art Museum
1265	<i>Psalter</i> (Latin), Bavarian State Library
circa 1275–99	<i>Banitsa Gospel</i> (Church Slavic), National Library of Bulgaria
1278	<i>Armenian Gospel Book</i> (Armenian), Bavarian State Library
circa 1280	<i>Hebrew Bible</i> (Hebrew), Complutense University of Madrid
	<i>Partial Hebrew Bible</i> (Hebrew), National Library of Israel
circa 1280–1320	<i>Marginal Psalter</i> (Ancient Greek), Walters Art Museum
1299–1300	<i>Cervera Bible</i> (Hebrew), National Library of Portugal
circa 1300	<i>Hebrew Bible</i> (Hebrew), National Library of Israel
1300–1350	<i>Ethiopian Gospels</i> (Ge'ez), Walters Art Museum
1300–1400	<i>Psalter of Queen Isabella of England</i> (Anglo-Norman), Bavarian State Library
1321	<i>Gospel Book</i> (Classical Armenian), Library of Congress
circa 1414–15	<i>Paupers' Bible</i> (Latin), Bavarian State Library
1440–60	<i>Kyiv Gospel</i> (Church Slavic), V.I. Vernadsky National Library of Ukraine
circa 1450	<i>Bible of the Ratisbon Dominican Order</i> (Latin), Bavarian State Library
	<i>Bible (Old Testament) of the Ratisbon Dominican Order</i> (Latin), Bavarian State Library
1454–55	<i>Gutenberg Bible</i> (Latin), Library of Congress
1454–56	<i>Gutenberg Bible</i> (Latin), Bavarian State Library
1455–61	<i>Bible of Borso d'Este</i> (Latin), Estense Library, Modena
1459	<i>Psalter of the Benedictine Congregation at Bursfelde</i> (Latin), Bavarian State Library
1459–1460	<i>Thirty-Six-Line Bamberg Bible</i> (Latin), Bavarian State Library
circa 1463	<i>German Old Testament</i> (Middle High German), Bavarian State Library
1465–99	<i>Furtmeyr Bible</i> (Middle High German), Bavarian State Library
circa 1466	<i>The Mentelin Bible</i> (Middle High German), Bavarian State Library
	<i>The Oldest Book of the Gospels in Hungarian</i> (Hungarian), Bavarian State Library
circa 1470	<i>Apocalypse of Saint John</i> (Latin), Library of Congress
circa 1472	<i>Paupers' Bible</i> (Middle High German), Bavarian State Library
1480	<i>Latin Bible with Interpretations of Hebrew Names</i> (Latin), National Library of Romania
1483	<i>Koberger Bible</i> (Middle High German), Bavarian State Library
1485	<i>Torah with Haftarah Selections</i> (Hebrew), National Library of Israel
circa 1489–90	<i>The Bible. First Volume of the Bible</i> (Latin), Medicea Laurenziana Library
	<i>The Bible. Second Volume of the Bible</i> (Latin), Medicea Laurenziana Library

	<i>Psalms of David. Third Volume of the Bible</i> (Latin), Medicea Laurenziana Library
1492	<i>The Savonarola Bible</i> (Latin), Riccardiana Library of Florence
1495	<i>Epistles, Gospels, and Popular Readings in the Tuscan Language</i> (Italian), Library of Congress
1487	<i>Verin Noravank Gospels</i> (Classical Armenian), Library of Congress
1500	<i>Flemish Psalter</i> (Latin), Irish College in Paris
1500–1550	<i>Ethiopian Gospels</i> (Ge'ez), Walters Art Museum
1514	<i>Complutensian Polyglot Bible</i> (Polyglot), National Library of Spain
1526	<i>Bible in Old Swedish with Commentaries</i> (Swedish), National Library of Sweden
1548	<i>The Lower Sorbian Testament of Miklawuš Jakubica, 1548</i> (Lower Sorbian), Berlin State Library – Prussian Cultural Heritage Foundation
1555	<i>Book of the Holy Gospel of Our Lord and God Jesus Christ</i> (Syriac), Hill Museum & Manuscript Library
1588	<i>Gospel Lectionary</i> (Syriac), Syriac-Orthodox Archdiocese of Aleppo
1590–91	<i>The Holy Gospel of the Lord Jesus Christ</i> (Arabic), Hill Museum & Manuscript Library
1635	<i>Gospel Concordance</i> (Classical Armenian), Berlin State Library – Prussian Cultural Heritage Foundation
1640	<i>The Bay Psalm</i> (English), Library of Congress
1640	<i>The Bay Psalm</i> (English), John Carter Brown Library
1666	<i>Oskan Bible</i> (Classical Armenian), Library of Congress
1687	<i>Four Gospels</i> (Garshuni), Holy Spirit University of Kaslik
1700–1799	<i>The Book of Revelation, Illuminated</i> (Church Slavic), Institute of History, Siberian Branch, Russian Academy of Sciences
	<i>Gospel of Saint Luke</i> (Arabic), The American University of Cairo Rare Books and Special Collections Library
	<i>Gospel of Saint Mark</i> (Arabic), The American University of Cairo Rare Books and Special Collections Library
circa 1700–1799	<i>Haftarah</i> (Hebrew), Slovak National Library
1733	<i>Bible</i> (Classical Armenian), Library of Congress
1788	<i>A Curious Hieroglyphick Bible, or, Select Passages in the Old and New Testaments</i> (English), Library of Congress
circa 1800	<i>Pentateuch</i> (Arabic), The American University in Cairo Rare Books and Special Collections Library
1840	<i>The Gospel of Saint Matthew</i> (Aleut), National Library of Russia
	<i>The New Testament of Our Lord and Savior Jesus Christ</i> (Chinese), National Central Library
1850	<i>New Testament of Our Lord Jesus Christ</i> (Bulgarian), Central Library of the Bulgarian Academy of Sciences
1853	<i>Lincoln Bible</i> (English), Library of Congress
1890–96	<i>The Biscuit Tin Bible</i> (Ganda), National Library of Uganda
1939	<i>Pushto Bible. The Gospel of John</i> (Pushto), Library of Congress
1992	<i>The Haftarah of Jonah</i> (Hebrew), Library of Congress

Language: **ALEUT**

The Gospel of our Lord Jesus Christ, Written by the Apostle Matthew; Translated from Russian into Aleut (Fox Dialect) by the Priest Ioann Veniaminov in 1828 and Corrected in 1836; the Priest Iakov Netsvetov, Examining the Final Version, Provided Notes Making it Understandable also to the Akhintsy, Who Have Their Own Dialect/

Господа нашего Иисуса Христа Евангеліе, написанное апостоломъ МатѢемъ; съ русскаго языка на Алеутско-Лисьевской перевелъ Священникъ Иоаннъ Веніаминовъ 1828 года, и въ 1836 году исправилъ; а Священникъ Іаковъ Нецвѣтовъ разсматривая его окончательно, своими поясненіями сдѣлалъ понятнымъ и для Атхинцовъ, имѣющихъ свое нарѣчіе

Alaska, 1840, National Library of Russia

www.wdl.org/94



Ioann Veniaminov (1797–1879) was a Russian Orthodox priest who in 1823 volunteered to go to Alaska as a missionary. Settling with his wife and family in Unalaska, he built a church and school and began his lifelong task of studying the native languages of the region. With the help of the Aleut chief Ivan Pan'kov, Veniaminov invented an alphabet for the Unangan (Aleut) language and then used it to compose grammars and translate the Gospel of Saint Matthew. Traveling throughout the Aleutian Islands, Veniaminov collected ethnographic and scientific material that he used in published works on the Aleut and Tlingit languages. In 1840, following the death of his wife, Veniaminov was made bishop of the newly created diocese of Kamchatka, the Kuril Islands, and the Aleutians, which he administered from New Archangel (present-day Sitka). He was given the monastic name Innokentii (Innocent). This book, from the collections of the National Library of Russia, is Veniaminov's translation of the Gospel of Matthew from Russian into the Aleut-Fox language.

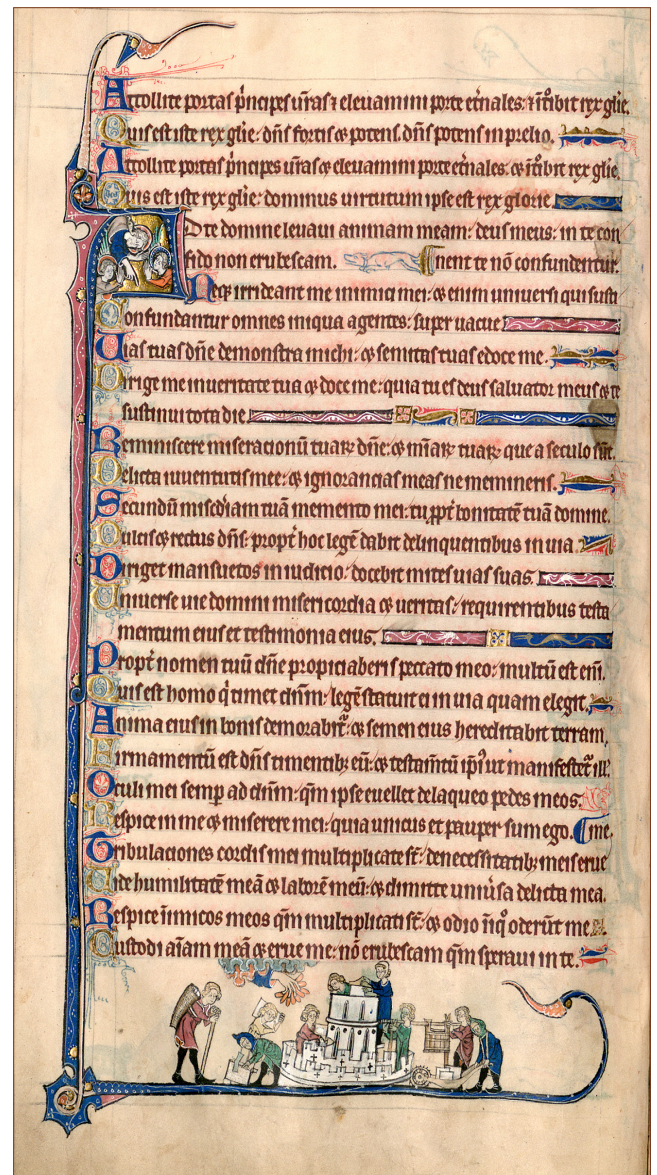
Language: **ANGLO-NORMAN**

Psalter of Queen Isabella of England/ Psalterium

Nottingham, England, 1300-1400, Bavarian State Library

www.wdl.org/8957

The richly illuminated *Isabella Psalter* contains the text of the Psalms in both Latin and Anglo-Norman. It is likely that the codex was a wedding gift of King Edward II of England (1284–1327) to his wife Isabella of France (1292/96–1358), presented in 1303–8. The initial to Psalm 119 shows a queen, most likely Isabella herself, kneeling between the coats of arms of England and France. Written for the diocese of York, probably in the workshop of the Augustinian priory near Nottingham (as revealed by the calendar), the psalter was illuminated by the workshop of the *Tickhill Psalter* (preserved in the New York Public Library, Spencer 26). Both psalters are among the most richly illuminated English psalters of the 14th century. The *Isabella Psalter* features three independent cycles of illumination with scenes from the Old Testament. The first shows views of the Creation. The second is a cycle of the life of King David, with special scenes relevant to a queen, including a wedding and the hiding of the king. A third cycle, in the *bas-de-page* of the Anglo-Norman version of the psalter, shows scenes and animals of a bestiary, largely based on the *Physiologus* (a popular medieval bestiary, derived from an earlier Greek source), while the initials of the Anglo-Norman text show coats of arms, mostly of English knights. The *Isabella Psalter* remained in England up until the 17th century or early 18th century. It was in the library of Maximilian I Joseph of Bavaria (1756–1825, king of Bavaria 1806–25) and subsequently became part of the present-day Bavarian State Library.





Language: **ARABIC**

Gospel of Saint John/ انجيل القديس يوحنا

Egypt, 1700-1799, The American University in Cairo Rare Books and Special Collections Library

www.wdl.org/11348

This Arabic manuscript of the *Gospel of Saint John* dates from the 18th century. The text is written clearly and enclosed in a double-lined frame in red. The folios are numbered with Coptic numerals. The manuscript has many marginal notes and Old Testament references in Arabic, with Coptic numerals employed for chapter and verse citations. The marginalia may have been added by Wadi' Muftah, whose name appears on the front endpapers. The text is complete and is in excellent condition, although the last page is copied in a different hand and lacks the border. The binding is brown leather over boards with a flap. The volume may have been part of a set. The scribe and place of copying are not given. Chapter headings in the Gospel text are indicated in red. There is an extensive table of contents and a three-page biographical introduction. The biography identifies John the Evangelist as one of the Twelve Apostles and states that he wrote in Greek. The account continues, following John's travels and frequent returns to Ephesus where, according to many legends, he is buried. The biography concludes with the miracle of his tomb, which when opened contained only his sandals. This and other details of his life and works are recounted in the biography. This work is part of the Iryan Moftah Collection of Coptic Books and Manuscripts at the American University in Cairo.



ARABIC

The Holy Gospel of the Lord Jesus Christ/

الانجيل المقدس لربنا يسوع المسيح

Rome, Italy, 1590-1591, Hill Museum & Manuscript Library

www.wdl.org/9918

The Typographia Medicea (Medici Oriental Press) was founded in 1584 by Cardinal Ferdinando de' Medici for the purpose of printing Christian texts in Middle Eastern languages, including Arabic, Turkish, and Syriac. This Arabic gospel was produced by the press in 1590–91. The beautiful cursive Arabic type, designed by Robert Granjon (1513–90), represented an advance on all previous European attempts at creating an Arabic typeface. The fine engravings by Leonardo (Norsino) Parasole (circa 1570–1630) are after designs by Antonio Tempesta (1555–1630), who was in turn inspired by Albrecht Dürer (1471–1528). The work was issued in two versions, this one in Arabic only, and another with an interlinear Latin translation. This copy came to Saint John's Abbey, Minnesota, in the late 19th or early 20th century, probably through Father Placidus Wingerter OSB, who was a professor at the Greek College in Rome.



Gospel of Saint Mark/ انجيل القديس مرقس

Egypt, 1700-1799, The American University in Cairo Rare Books and Special Collections Library

www.wdl.org/11346

This manuscript copy of the Gospel of Saint Mark can be dated to the 18th century. The text is copied clearly and enclosed in a double-lined frame in red. The folios are numbered with Coptic numerals. The manuscript has many marginal notes and Old Testament references in Arabic, with Coptic numerals employed for chapter and verse citations. The marginalia may have been added by Wadi' Muftah, whose name appears on the front endpapers. The text is complete and is in excellent condition. The binding is brown leather over boards with a flap. The scribe, date, and place of copying are not given. Chapter headings in the Gospel text are indicated in red. Saint Mark the Evangelist is held in special veneration as the founder of the Coptic Church in the first century AD. A short biography precedes the Gospel, covering his birth and apostolate with Jesus Christ, his residency in Alexandria, Egypt, and his martyrdom. The story is much the same as that recounted in modern versions of his life and reflects his centrality in Coptic Church history. Other prefatory material includes a table of contents with brief explanations of the events of each chapter. This work is part of the Iryan Mofteh Collection of Coptic Books and Manuscripts at the American University in Cairo.



Gospel of Saint Luke/

انجيل القديس لوقا

Egypt, 1700-1799, The American University in
Cairo Rare Books and Special Collections Library

www.wdl.org/11347

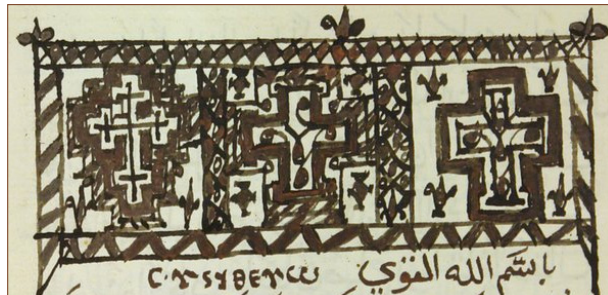
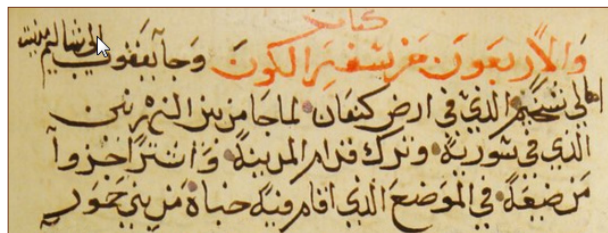
This manuscript of the Gospel of Saint Luke can be dated to the 18th century. The text is written clearly and enclosed in a double-lined frame in red. The folios are numbered with Coptic numerals. The manuscript has many marginal notes and Old Testament references in Arabic, with Coptic numerals employed for chapter and verse citations. The marginalia may have been added by Wadi' Muftah, whose name appears on the front endpapers. The text is complete and is in excellent condition, although the last page is copied in a different hand and lacks the border. The binding is brown leather over boards with a flap. The volume may have been part of a set. The scribe, date, and place of copying are not given. Chapter headings in the Gospel text are indicated in red. There is an extensive table of contents. Luke is identified in the heading of his Gospel text as "Saint Luke the Physician and one of the Seventy [Disciples]." Expanding on this brief description, the introductory biography recounts that Saint Peter selected Luke as one of the 70 apostles, and that Luke wrote his Gospel in Greek in Alexandria, Egypt, in the 14th year of the reign of the Emperor Claudius. He is said to have followed Peter in preaching in Macedonia and was martyred in Rome. This work is part of the Iryan Moftah Collection of Coptic Books and Manuscripts at the American University in Cairo.



Pentateuch/ خمست أسفار من التوراه

Egypt, circa 1800, The American University in Cairo Rare Books and Special Collections Library

www.wdl.org/11342



This manuscript is an Arabic translation of the first five books of the Old Testament (Pentateuch), which is called on the first leaf, "The Holy Torah." The book contains little information about its production other than a note at the end indicating that it is of Coptic origin. Framed cruciform patterns appear at the top of the first leaf and are the only illustrations in the work. There are chapter and verse headings in red as well as guidewords and occasional directions for recitation during fasts and feasts. At the 25th leaf of Genesis, the script and paper quality deteriorates, the former showing ink smudging and perhaps a different hand, while the latter suffers from staining and imprecise trimming. The front and back covers are contemporary with the manuscript and consist of layers of heavy paper covered in thin red leather. The covers are blind stamped with a rosette pattern commonly used when the book was made, around 1800. By the time of copying, the Coptic language and its dialects used in earlier times had been supplanted, except for liturgical use, by Arabic among Egypt's native Christians. We do not know from the work itself whether the translation was made from the Greek, from a Coptic-language version, or if it is simply a copy of another Arabic translation. This work is part of the Iryan Moftah Collection of Coptic Books and Manuscripts at the American University in Cairo.

Language: **ARMENIAN**

Armenian Gospel Book/Աւետարան

Turkey, 1278, Bavarian State Library

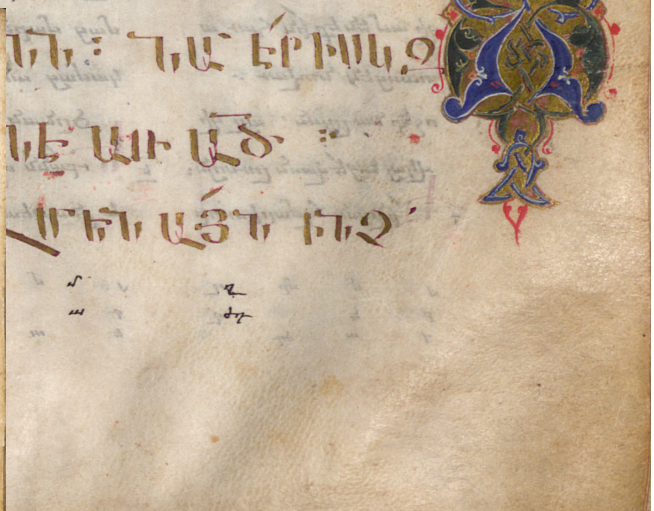
www.wdl.org/18396

Presented here is the oldest Armenian manuscript in the Bavarian State Library. It was written in 1278 by Archbishop Johannes, the brother of King Lewon III (also seen as Leon, 1270–89) and abbot of the monastery in Grner in the kingdom of Cilician Armenia (which existed from 1080 to 1375). An artist named Basilius made the illuminations, and the binder was Arrakhel Hnasandentz, as is stated in a note in the book. The manuscript follows the usual pattern of Armenian texts of the four Gospels: the letter of Eusebius to Carpianus, decked out with tailpieces, is followed by the Canon tables (here unfortunately without the usual artistic embellishments); then come the texts of the four Gospels, each introduced by a table of contents of the chapters and a prologue, a picture of the Evangelist covering the whole of the left-hand page, and a richly decorated first page of the Gospel covering the right-hand page. At the bottom of the pages are found details relating to individual canons of Eusebius, a method which served to facilitate the subdivision of the Gospels prior to the introduction of chapters and verses.

The translation of the Gospels into Armenian is amongst the oldest examples of Armenian literature, and was an achievement of the Armenian Golden Age of around 400 to 450. The miniatures in the manuscript were executed during the best period of Armenian illumination, which reached its peak in Cilician Armenia with the artist T'oros Roslin in the mid-13th century. Together with the library of Johann Jakob Fugger, this manuscript has been part of the library of the dukes of Bavaria and hence of today's Bavarian State Library since 1571.



ARMENIAN



Language: CLASSICAL ARMENIAN

Gospels/ ամենաբան

Armenia, 966, Walters Art Museum

www.wdl.org/13011

Dated to the tenth century, this manuscript is the oldest Armenian codex in North America and the fifth oldest among documented Armenian Gospel books. The principal colophon, on folio 2 verso, records that Sargis the priest completed the text in 415 (966). Within the framed area, the commission of the codex is described: a priest, whose name was replaced by the later owner T'oros, commissioned the work “as decoration and for the splendor of [the] holy church and for the pleasure of the congregation of Rznēr.” As the codex was written and commissioned by priests, the manuscript is referred to as the “Gospels of the Priest.” It was formerly known as the “Gospels of the Translators,” as, following the date 415, someone erased the formula “of the Armenian era” and replaced it with “of our Lord,” suggesting an earlier date and implying that the text was based on the original translation of the Gospels into Armenian during the fifth century. The text is copied in large angular *erkat'agir* script. The full-page paintings and marginal ornaments bear stylistic characteristics of Armenian illumination of the 10th and 11th centuries associated with non-royal patronage. The illustrations comprise the Canon tables, with only the last two remaining; the Virgin and Child on a wheeled chariot; the framed colophon; ornamental cross with donor's portrait; portraits of Matthew and Mark together (folio 72 verso, at the end of the book of Matthew) and Mark with Luke (folio 114 verso, at the end of Mark); two final images depict unknown saints (folio 192 recto, at the end of Luke). Marginalia are found throughout the text. It has been suggested that the scribe was also responsible for the illumination.



CLASSICAL ARMENIAN



CLASSICAL ARMENIAN

T'oros Roslin Gospels/ Աւետարան

Gaziantep, Turkey, 1262, Walters Art Museum

www.wdl.org/13012

This Armenian manuscript was made in 1262 by T'oros Roslin, the celebrated illuminator who extended the iconographic repertoire by defining a narrative Gospel cycle beyond the traditional portraits of the Evangelists. This signed manuscript was created at the scriptorium of Hromkla (present-day Rum Kalesi, Turkey), which became the leading artistic center of Armenian Cilicia under the rule of Catholicos Constantine I (1221-67). As an extensive colophon starting on folio 406 verso explains, T'oros created this manuscript under commission from the nephew of Constantine, a priest also named T'oros. It is one of seven known manuscripts bearing T'oros Roslin's signature, and it is the most sumptuous of them all, with 15 miniatures and 67 smaller illustrations. The style of the images suggests that T'oros had several assistants helping with the illustrations, although the overall quality remains extremely high. The manuscript was long cherished within the Armenian Church. Even in the 17th century, its illumination served as a model for Armenian scribes, particularly Bargham and his son Mik'ayel. The influence of T'oros is seen in Jerusalem, Armenian Patriarchate, no. 3438 and Washington DC, Freer Gallery, Ms. 36.15; in the latter manuscript, Mik'ayel explicitly refers to "the excellent scribe T'oros, surnamed Roslin."



CLASSICAL ARMENIAN



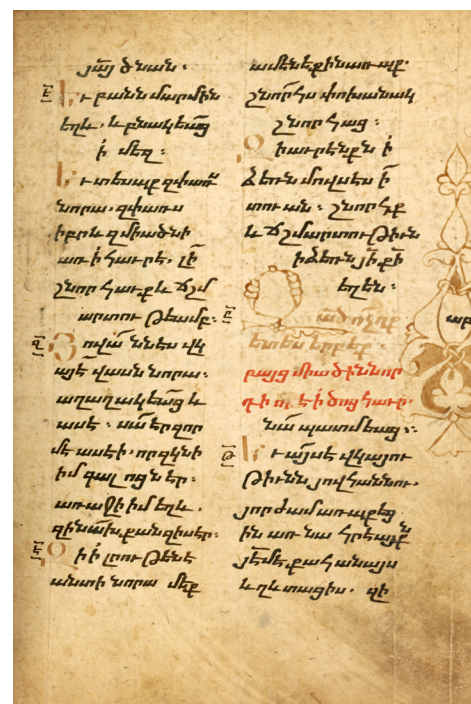
CLASSICAL ARMENIAN

Gospel Book/ Աւետարան

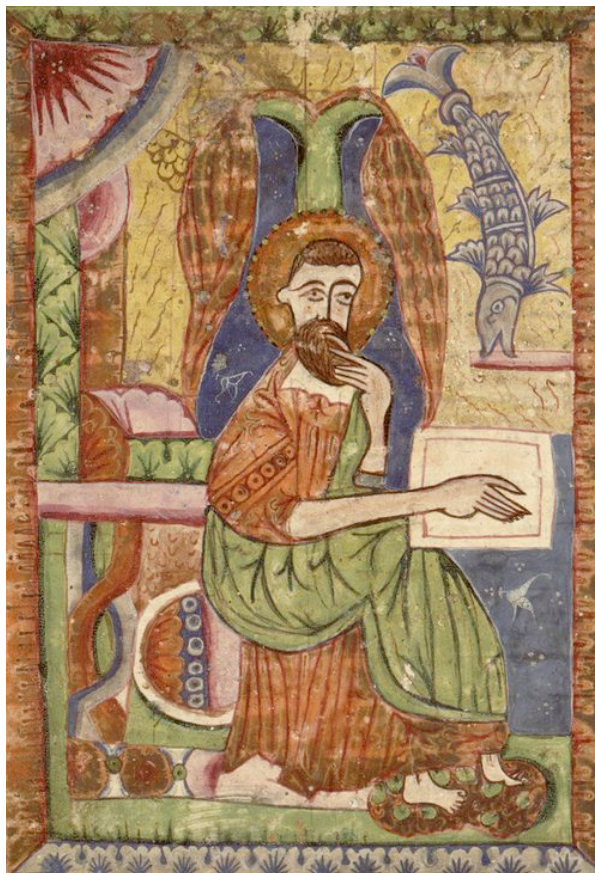
Jerusalem, 1321, Library of Congress

www.wdl.org/15059

This Gospel book is the earliest of the Armenian manuscripts in the collections of the Library of Congress. It contains the text of the Gospels, copied in the year 770 of the Armenian era (1321) by Nerses the Abbot in Jerusalem. The manuscript is unadorned except for headpieces at the start of each Gospel and decorative devices in the margins, all in red, black, and brown ink. The text is in two columns on ruled paper. There are some marginal pen-drawn decorations and later written marginalia. The manuscript has one marginal miniature—that of an infant. The original incised leather binding is in damaged condition. Colophons throughout indicate the history of the manuscript, which at the turn of the 20th century was in the hands of the Library of the Board of Foreign Missions of the Presbyterian Church in the United States of America. The Bible was first translated into Armenian in the early fifth century, shortly after the invention of the Armenian alphabet between 407 and 412. The history of the translation of the Armenian Bible is complicated. By tradition it has been ascribed to Mesrob Mashtots (circa 361–440), the creator of the Armenian alphabet, and Isaac (Sahak) the Catholicos (died 439) and their assistants. The work was completed before the Ecumenical Council of Ephesus in 431. This manuscript is an *awetaran*, the copying of the four gospels alone, which was a very popular genre among the Armenians.



CLASSICAL ARMENIAN



Verin Noravank Gospels

Armenia, 1487, Library of Congress

www.wdl.org/3243

This beautifully illuminated gospel book was copied in 1487 AD at the Monastery of Verin Noravank in Armenia. The exact location of the monastery is unknown, although, since the late 1980s, it has been associated with the ruins of the Monastery of Arates (Aratesivank) of Siwnik. Verin Noravank was in close contact with the better-known Noravank of Amaghu, with which it has often been confused. Fewer than 15 manuscripts are known to have been copied at Verin Noravank. As was customary with most Armenian manuscripts, the Verin Noravank gospel contains a lengthy colophon that traces its own history. The colophon is also important because it contains one of the few references to the White Sheep Turkoman overlord of that region at the time, Yaqub Bek. The four miniatures of the Evangelists and the decorative illuminations in the text are striking features of the gospel book, which was acquired by the Library of Congress in 2008. Technical analysis of the illuminations has revealed that the artist used a number of rare pigments, including tin white (tin oxide, SnO_2); a blue-pigment mixture of cobalt glass (smalt), ultramarine, and possibly indigo; and a mixed red lead-vermillion pigment. The use of these pigments suggests ingenuity on the part of the artist, as well as the influence of Near Eastern and indigenous ceramic and textile technologies.



CLASSICAL ARMENIAN

Gospel Concordance/ Աւետարան համարարպատ

Jolfa, Iran, 1635, Berlin State Library - Prussian Cultural Heritage Foundation

www.wdl.org/7498

This 1635 Gospel concordance in Armenian was written, illuminated, and bound at the Holy Savior's Monastery in Nor Jugha (now called Julfa), the Armenian quarter of Isfahan (in present-day Iran). Isfahan was at that time the capital of Safavid Persia. The book is finely illuminated with four portraits of the evangelists, along with vignettes, headpieces, and decorated initials that are either zoomorphic or anthropomorphic in form. The miniatures on the first seven pages are later additions by a different hand. The manuscript is one of the highlights of the collection of 128 Armenian manuscripts held by the Berlin State Library–Prussian Cultural Heritage Foundation in Berlin.



CLASSICAL ARMENIAN



CLASSICAL ARMENIAN

Oskan Bible/ Աստուածաշունչ

Amsterdam, 1666, Library of Congress

www.wdl.org/18400

The *Oskan Bible* of 1666 is the first complete printed Bible in Armenian. It takes its name from Oskan Erewants'i (Oskan of Yerevan, 1614–74), an expatriate from Armenia who, with the help of wealthy Armenian patrons, founded an influential and important press in Amsterdam for the purpose of printing books in his native language. The books produced by the press were intended mainly for export to the Armenian communities in the Ottoman Empire and Iran. Oskan based the text of his Bible on a single manuscript copied in 1295 for King Het'um II of the Cilician Kingdom of Armenia (now preserved in the Institute of Ancient Manuscripts, or Matenadaran, in Yerevan). Evidence provided by Oskan himself and examination of the work indicates that he also edited the text. The book consists of 1,462 double pages with 159 illustrations by the Dutch artist Christoffel van Sichem (1581–1658). Van Sichem's illustrations are signed with his initials "V.S." At the beginning of his edition, Oskan placed a eulogy in praise of Catholicos Hakob IV Jughayetsi (of New Julfa, 1598–1680). He also included the prefaces and introductions to the books of the Bible written by Saint Jerome, the translator of the Vulgate. At the end of the work is an extensive and detailed colophon addressed to the readers in which Oskan explains that he edited the Bible to bring the verses, chapters, and numberings in accord with the Western translations.



Bible

Venice, 1733, Library of Congress

www.wdl.org/15542

In 1717 a young Armenian Catholic priest, Mekhitar Sebastatsi (Mekhitar of Sebastia [present-day Sivas, Turkey], 1676–1749), founded a Benedictine Armenian Catholic Monastery on the island of San Lazzaro in Venice. Dedicated to the education and enlightenment of his people and devoted to his religion, Mekhitar wrote and published several works that became sources of inspiration and intellectual renewal throughout the centuries that followed. The monastery itself became a center for Armenian learning and publishing, which it has remained to the present day. In 1733 Mekhitar published a handsome Bible that was in essence the same text, although with some editing, of the *Oskan Bible*, the first complete printing of the Bible in Armenian that was produced in 1666 by Oskan Erewants'i (Oskan of Yerevan, 1614–74) at his shop in Amsterdam. Mekhitar's edition was the second reprint of the 1666 Bible; the first was done in Constantinople (present-day Istanbul) in 1705. The book contains a set of hand-tipped print illustrations that were made especially for the 1733 edition.

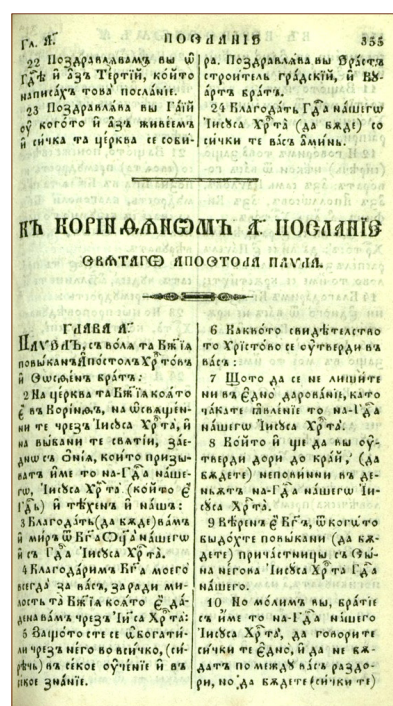
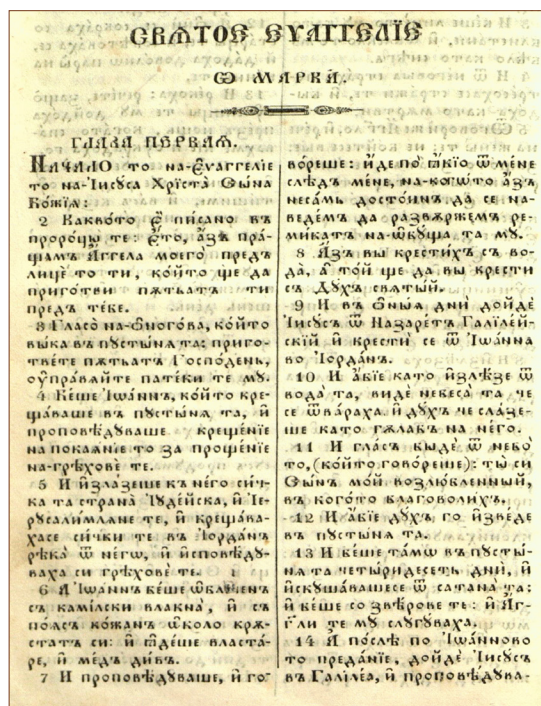


Language: BULGARIAN

New Testament of Our Lord Jesus Christ / Новый Заветъ Господа Нашего Ис/о/уса Христа

Bulgaria, 1850, Central Library of the Bulgarian Academy of Sciences

www.wdl.org/4127



The noted educational reformer, grammarian, and priest Neofit Rilski (1793–1881) was the first to translate the New Testament into modern Bulgarian. Rilski's translation was critical to religious education, as most Bulgarians could not understand the existing translations of the Bible into Church Slavonic. Financed by the Protestant British and Foreign Bible Society and sanctioned by the head of the Bulgarian Orthodox Church, Ilarion, Metropolitan of Turnovo, the translation was a milestone in the Bulgarian National Revival and in the efforts of Bulgarians to achieve religious autonomy from the Greeks. Shown here is the second edition from 1850, which is reprinted from the first edition of 1840.

Language: **CHINESE**

The New Testament of Our Lord and Savior Jesus Christ

我等救世主耶穌新遺詔書

Malacca, Malaysia, 1840, National Central Library

www.wdl.org/19487

Wo deng jiu shi zhu Yesu xin yi zhao shu (The New Testament of our Lord and Savior Jesus Christ) is a Chinese translation of a part of the New Testament. The title page title reads: “The New Testament of our Lord and Savior Jesus Christ – Woodblock print by the Anglo-Chinese College at Malacca.” This work contains four books of the Bible: Acts of the Apostles, Romans, 1 Corinthians, and 2 Corinthians. The National Central Library copy of Acts of the Apostles is given as juan 3 and is presented here. It has 28 chapters. Its main content is on how the early disciples, guided by God, preached the gospel of Christ in Jerusalem, Judea and Samaria, and beyond. Christianity originated from the Jewish people, later spread gradually, and became a world religion, thanks to the efforts of the disciples and missionaries. Acts of the Apostles makes it clear that the Christian faith of the time was not a political movement to overthrow the Roman Empire. It has three parts: 1, the events in Jerusalem after the Ascension of Christ; 2, the spread of Christianity to Judea and Samaria; and 3, its further spread towards the Mediterranean and to Rome. Romans has 16 chapters. It records the preparations of the Apostle Paul for his visit to Rome, the first of his missions among the Roman believers, and the help they gave him to continue his travel to Spain. In his letters he explained his understanding of Christianity and its practice in the lives of believers, emphasizing particularly belief in one god, and the attitudes, responsibilities, and conscience that believers must possess. 1 Corinthians contains 16 chapters, consisting of the first letter of Saint Paul to the church at Corinth discussing issues relating to Christian lives and beliefs and the conduct of the Corinthian church. Ancient Corinth was a bustling commercial city with a world-famous civilization, but immorality was rampant and there was much dissension. 1 Corinthians focuses on resolving divisions and on personal conduct, purity, and marriage in Corinth and offers wise instructions. The passages on “Love is patient, love is



kind” in chapter 13 and “The Resurrection of Christ” in chapter 15 are especially important and dear to Christians. The second epistle, 2 Corinthians, has 13 chapters. It was written during the rift between Paul and the Corinthian church and its later peaceful resolution. The earlier part of the epistle addresses the relationship between Saint Paul and the Corinthian church, affirms his apostolic authority and his affection for the Corinthians. He also exhorts the Corinthian church to collect aid for the poor believers in Jerusalem. At the end, Paul defended the way he performed his duties for fellow Christians.

于營到塔爲民之強會兵舉帶之蓋民衆跟隨呼曰舉去
之保羅被舉將入營謂將總吾可汝言幾句乎曰爾能厄
利革音耶爾豈非彼以至百多人數日前作亂領四千死
士往曠野者乎保羅曰我是如大人生於西利些之名邑
大耳數請許我講與衆民既許保羅立于塔伸手示衆遂
大嘿

使徒行傳

第十章

第十章

彼多羅久住若巴于西們皮匠之屋

諸聖及寡婦活送之其事普行若巴方而信從主者衆矣

起來其開目見彼多羅時卽坐起彼多羅伸手提之立召

所作施之衣裳彼多羅使衆出跪下祈禱向屍曰大比大

至引之上高樓諸寡婦涕泣圍之指多耳加向偕伊等時

因遣二人請之勿緩來見伊等彼多羅乃起偕伊等來既

等洗其屍而置于高樓路大近若巴諸徒聞彼多羅在彼

言多耳加其盈于善功及素行哀矜之行彼日會病死伊

撒倫之衆見之皆遂化歸主若巴乃有女徒名大比大譯

一名以尼亞氏癱臥于榻已有八年彼多羅謂之曰以

尼亞耶穌基督全愈爾爾起來自鋪床其速起矣路大與

撒利亞邑又遣至大耳數凡在如大加利利撒馬利

多羅巡遊各處諸友會亦到見居路大之諸聖時遇

冒享和平得建而行于主之畏滿得聖風之慰加增

誦伊等伊乃圖殺之之機諸弟兄既覺厥計帶之往

誦伊等伊乃圖殺之之機諸弟兄既覺厥計帶之往

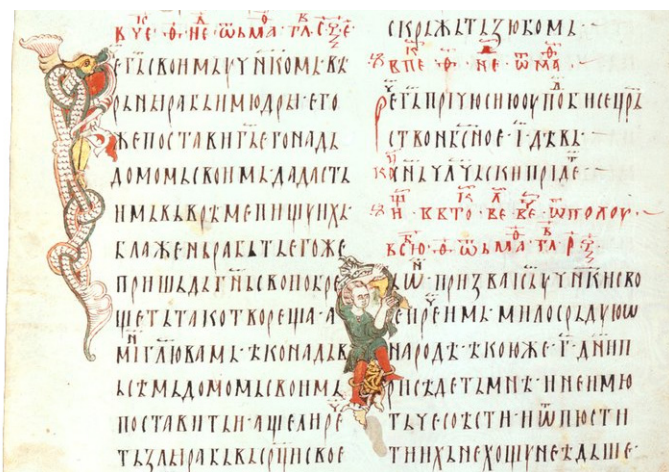
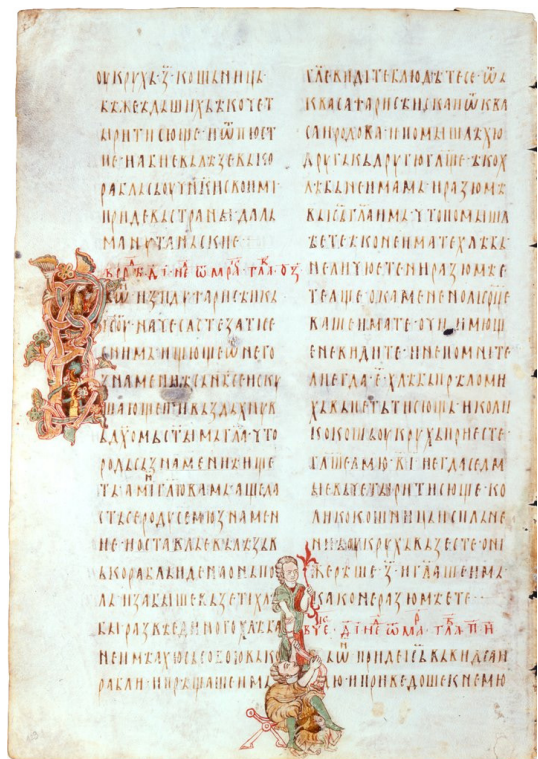
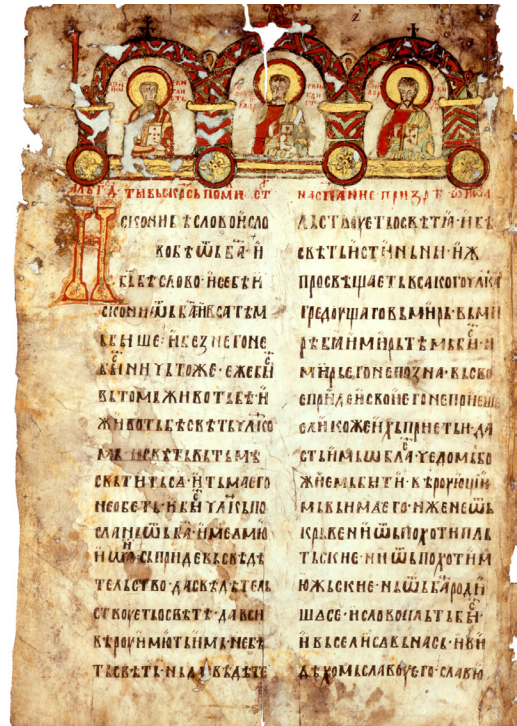
Language: CHURCH SLAVIC

Miroslav's Gospel/ Мирослављево јеванђеље

Serbia, 1180-1192, National Library of Serbia

www.wdl.org/2363

Miroslav's Gospel is a liturgical work that is considered the most important and the most beautiful of Serbian manuscript books. It was created around 1180 by two student monks for Duke Miroslav, the brother of Stefan Nemanja, grand prince of the medieval Serbian state of Rascia. Written on parchment in Cyrillic uncial (the Cyrillic script that developed from Greek in the ninth century), it is a monument to early Serbian literacy. The work is decorated with approximately 300 stylized miniatures of outstanding beauty, and is representative of a group of illuminated manuscripts of a particular style and iconography that resulted from the fusion of western (Italian) and eastern (Byzantine) elements. For centuries, *Miroslav's Gospel* was kept in the Hilandar monastery of the Serbian Orthodox Church on Mount Athos, Greece. It now is housed at the National Museum of Serbia in Belgrade. The National Library of Serbia is charged with its preservation. In 2005, *Miroslav's Gospel* was inscribed on the UNESCO "Memory of the World" register.



CHURCH SLAVIC

Dobreisho Gospel/ Четириевангелие (Добрейшово евангелие)

Bulgaria, 1200-1225, National Library of Bulgaria

www.wdl.org/10657

This parchment manuscript, of which only a part has survived, is from the first quarter of the 13th century. The year 1221 was written on the manuscript at a significantly later date and may have been copied from an original colophon by a later owner. Known as the *Dobreisho Gospel*, the manuscript is an important witness to the history and early development of the Bulgarian language. Of particular interest is the rich illumination, including two full-page miniatures of the evangelists Luke and John. The portrait of the latter is accompanied by the figure of the priest Dobreisho, the donor and/or the copyist of the manuscript. The iconography of the miniatures reveals many unusual features, not yet fully explicated. The other part of the manuscript formerly was kept in the national library in Belgrade, but it was completely destroyed in 1941 by fire caused by the German bombing of the city.

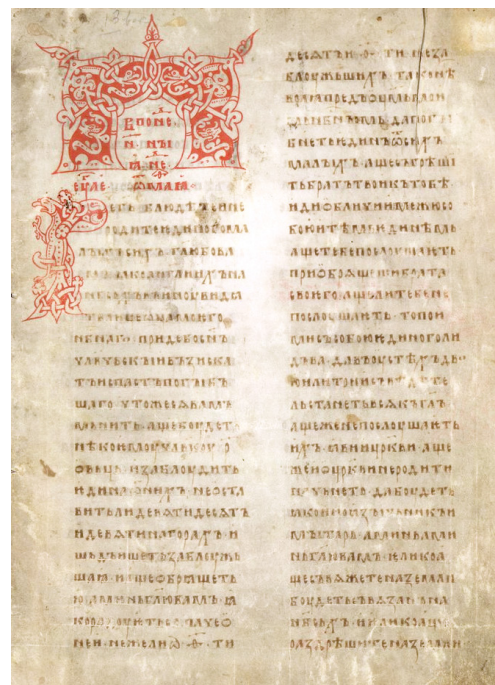


The Lectionary (Orsha Gospel)/ Евангелие апракос полный (Оршанское Евангелие)

Belarus, 1250-1299, V.I. Vernadsky National Library of Ukraine

www.wdl.org/11804

This gospel, believed to have been created in Polotsk (present-day Belarus) in the second half of the 13th century, is one of the oldest monuments of the Cyrillic Slavonic alphabet and one of the most ancient decorated Belarusian manuscripts. It contains two multicolor miniatures with gilding portraying the evangelists Luke (folio 42 verso) and Matthew (folio 123 verso). The miniatures reflect the influence of the early Palaeologian (relating to the last Byzantine dynasty, reigned 1259–1453) Byzantine style in old Belarusian art. The images are vividly depicted in bright colors. The work has two headpieces and 310 rubricated initials made in the floral-geometrical and animal-form styles close to the style of decorations of Belarusian manuscripts (the 12th-century *Polotsk Gospel* and other works). The book has a lower board binding made of oak panel with three brass bosses, broken in halves lengthwise. The manuscript contains readings for the entire year, without the beginning (the first 25 folios are missing). It begins with the lection for Saturday of the seventh week after Easter. After the Gospel readings is a menology (an arrangement of the readings according to months and saints' days) and the Sunday matutinal (early morning) gospels. The manuscript was found among the property that invading Napoleonic troops in 1812 discarded from the monasteries of Orsha (in present-day Belarus). It was contributed to the museum of the Kiev Theological Academy by the landowner I.S. Melenevskiy in 1874 and is now in the collections of the V.I. Vernadsky National Library of Ukraine.



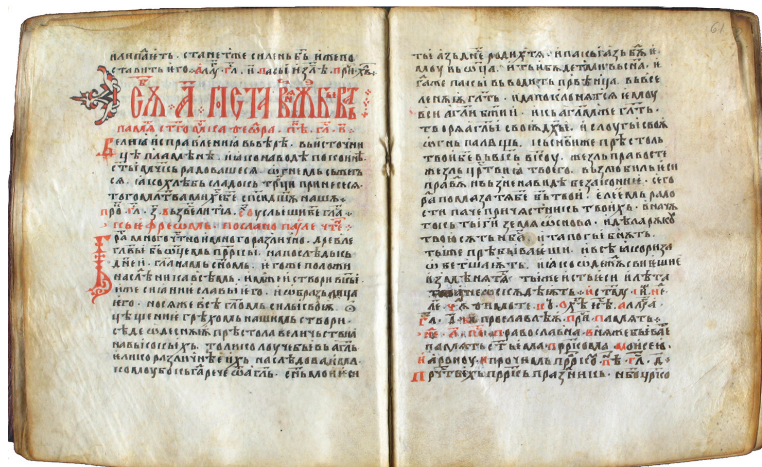
CHURCH SLAVIC

Apostle Lectionary/ Апостол, избран

Bulgaria, circa 1250-1299, National Library of Bulgaria

www.wdl.org/10655

The *Apostle Lectionary*, written on parchment in the second half of the 13th century, is one of the important linguistic sources delimiting the early (Preslav) from the later (Athonite) redaction of this liturgical book. The lectionary contains the portions of scripture, the lessons, to be read at divine service on particular days of the church calendar. This manuscript is remarkable for the completeness of the readings from the Acts of the Apostles and the Epistles, and for its detailed *menologion*, a monthly calendar indicating the feast days of saints that was very important for mediaeval Bulgarian religious culture and history.



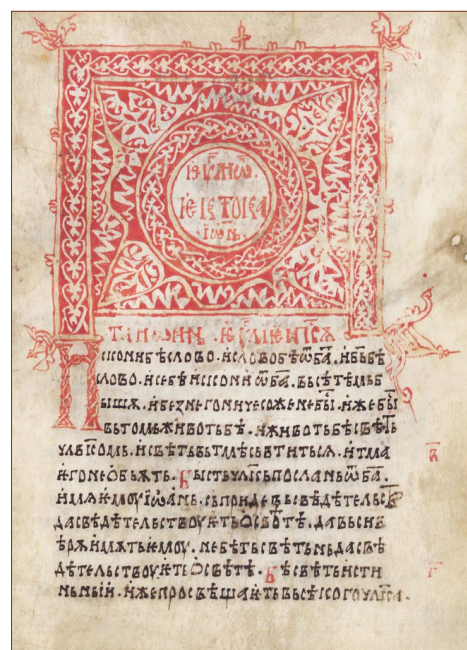
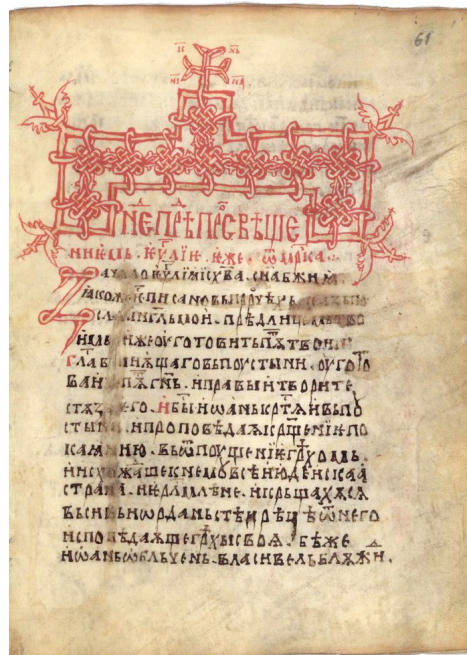
Banitsa Gospel / Четириевангелие (Банишко евангелие)

Vratsa, Bulgaria, circa 1275-1299, National Library of Bulgaria

www.wdl.org/10658



The *Banitsa Gospel*, written on parchment in Church Slavonic in the late 13th century, is one of the manuscripts testifying to the end of the anonymity of Bulgarian men of letters at around this time. The colophon indicates that the scribe who made the manuscript was the priest Ioann at Saint Nicholas Church in the village of Banitsa (presumably in the Vratsa region of present-day northwestern Bulgaria). The characteristic script and the ornamental illumination, elaborated in black, red, and yellow ink, reflect a local manuscript tradition. The *menologion* (calendar) includes the holidays of Bulgarian saints Petka Turnovska (Paraskeva of Turnovo), Ioann Rilski (Ivan of Rila), Tsar Peter, and Cyril and Methodius.



CHURCH SLAVIC

The Book of Revelation, Illuminated/ Апокалипсис лицевой

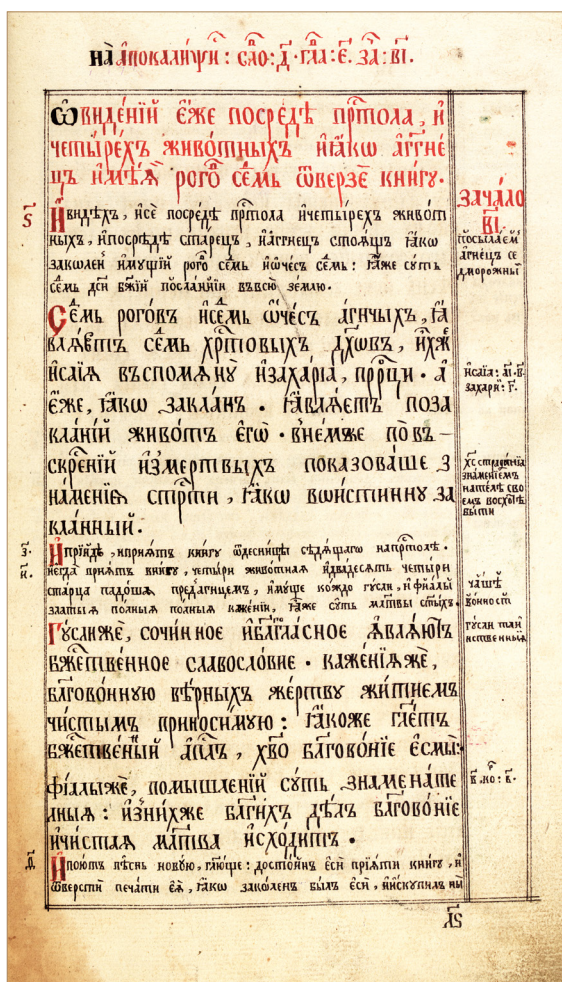
Siberia, circa 1700-1799, Institute of History, Siberian Branch, Russian Academy of Sciences, Novosibirsk

www.wdl.org/17063

“The Apocalypse” (Revelation of Saint John the Divine) is a book in the New Testament dealing primarily with eschatological topics, i.e., the final fate of the world and mankind, the reign of the Antichrist on earth, the second coming of Christ, his victory over the Antichrist, and the final judgment. The eschatological content of the Apocalypse made it one of the most popular books among the Russian Old Believers. A version of the Apocalypse with commentary, probably written in the late sixth century by the Eastern Christian theologian Andrew, Archbishop of Caesarea in Cappadocia, was the most widely read among the Old Believers. Other versions with commentary from other theologians supplementing that of Andrew of Caesarea were also in circulation. Quite often these annotated Apocalypses were illustrated with colorful miniatures. The Institute of History, Siberian Branch of the Russian Academy of Sciences, holds a splendid example of this type of Apocalypse—an 18th-century manuscript acquired during the Institute’s archeographic expedition to Tomsk oblast in 1972.



CHURCH SLAVIC



CHURCH SLAVIC

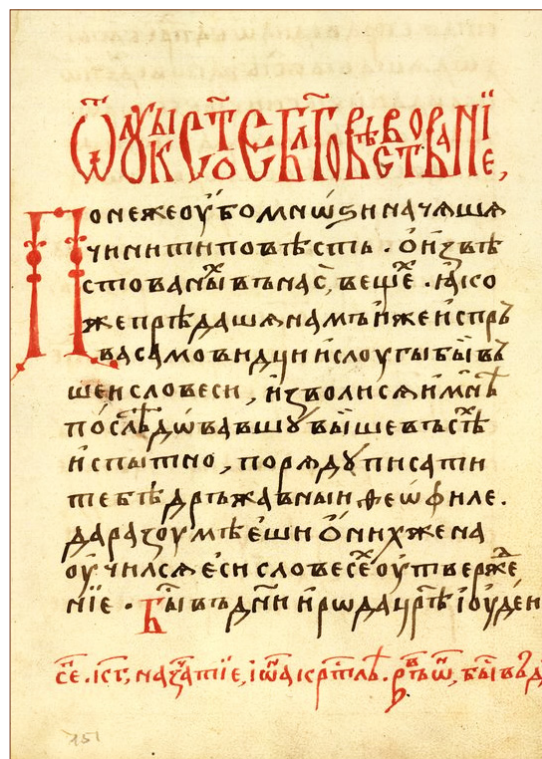
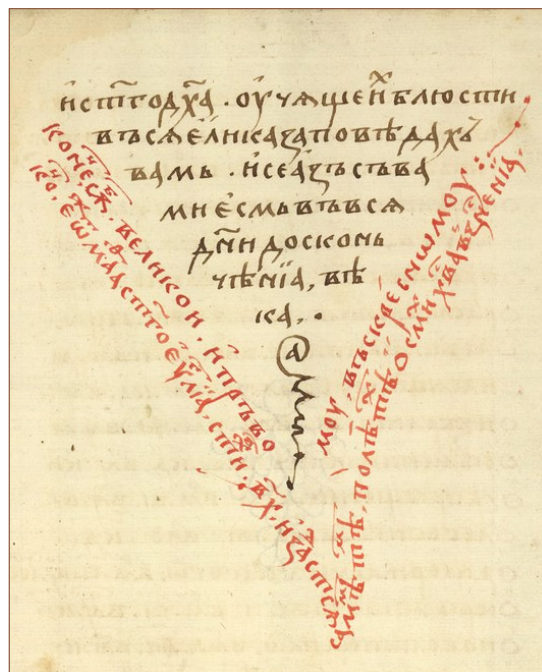
Kyiv Gospel/ Евангелие тетр (Киевское Евангелие)

Kiev, Ukraine, circa 1440-1460,

V.I. Vernadsky National Library of Ukraine

www.wdl.org/11807

The *Kyiv Gospel* was created in 1411 by a monk called Makarii in the Pustynno-Mykolaivskiy Monastery in Kiev, by order of the monk Ionah Bolakyrev, as recorded in one of the historic inscriptions on the work. This copy is one of the few 15th-century manuscripts from Kiev that specifies where it was made. The Gospel is known as a paleographic specimen of the “younger” semi-uncial script in Ukraine. Two headpieces of simple composition, headings, and initials are executed in dark-brown ink and vermillion. The manuscript was restored and bound in the first quarter of the 16th century. The binding was restored again in 1721, and on the upper board appears the date “June 4, 1721.” The manuscript consists of the tetraevangelion (an ornate book of the Orthodox Church containing the text of the Gospels for liturgical readings), a menology (calendrical work commemorating the dead), and indices of lections. In the 19th century the manuscript was known as the *Gospel of 1411*. Four historic inscriptions were found in the manuscript, two of which were on folios (1 and 324) that are now missing. These inscriptions, known only from the investigations of N.V. Geppener and I.I. Sreznevsky, indicate the names of the scribe and the person who commissioned the original manuscript (note of June 20, 1411, folio 1 recto) and tell of a contribution made by unknown prince (note of March 23, 1427, folio 324 recto). One of two surviving inscriptions tells of another donation (folio 323 recto); the other is the 1721 note of the book binder. The manuscript is in the collection of the V.I. Vernadsky National Library of Ukraine.

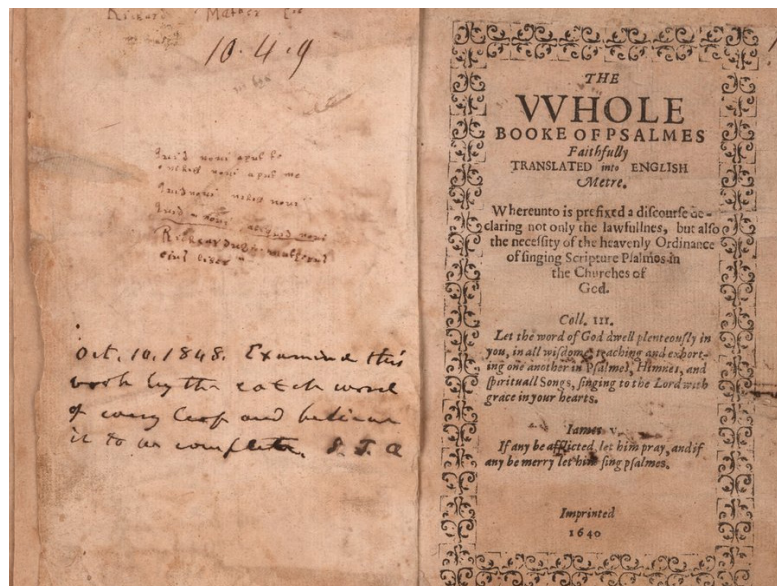


Language: **ENGLISH**

The Whole Booke of Psalmes Faithfully Translated into English Metre: Whereunto is Prefixed a Discourse Declaring not Only the Lawfullness, but Also the Necessity of the Heavenly Ordinance of Singing Scripture Psalmes in the Churches of God

Cambridge, Massachusetts, United States, 1640, John Carter Brown Library

www.wdl.org/2834



The *Bay Psalm Book*, as this work is commonly known, is the first book printed in British North America. The Reverend Jesse Glover imported the first printing press to the Massachusetts Bay Colony in 1638, some 18 years after the first English settlers landed at Plymouth Rock. A London printer, Stephen Daye, came with the press and established a printing office in Cambridge. The following year, the residents of the colony asked John Eliot, Thomas Welde, and Richard Mather to undertake a new translation from the Hebrew of the Book of Psalms, for use in the colony's churches. Mather was the principal author and translator, but was assisted by about 30 other New England ministers. The book was printed in 1640. Reissued in successive editions, it remained in use for more than 100 years. This copy, from the John Carter Brown Library, is one of 11 copies of the first edition known to exist and one of only four perfect copies. The book is in its original binding, with the title page signed by Mather.

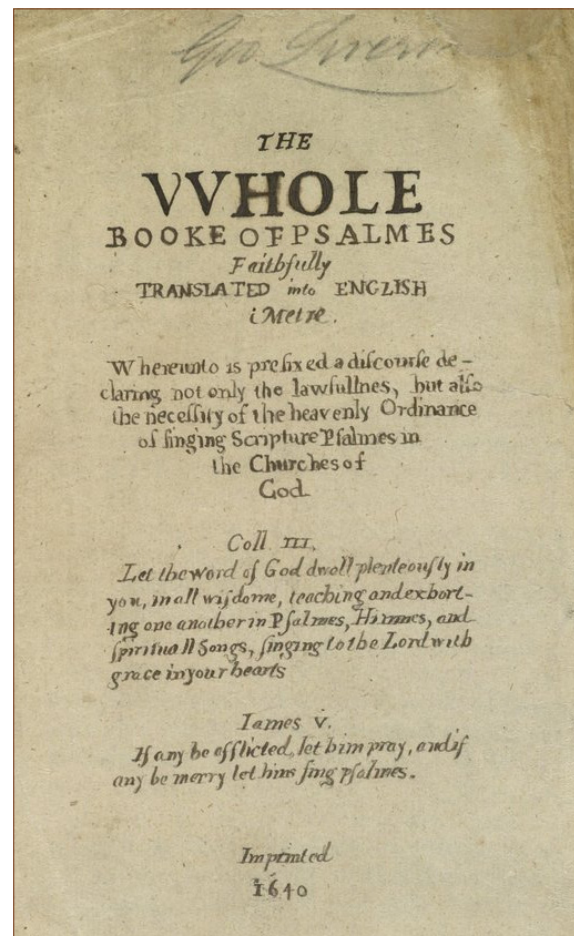
ENGLISH

The Bay Psalm Book

Cambridge, Massachusetts, United States, 1640, Library of Congress

www.wdl.org/3600

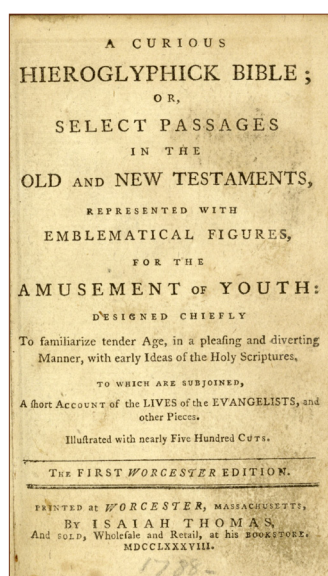
The *Bay Psalm Book*, as this work is commonly known, is the first book printed in British North America. The Reverend Jesse Glover imported the first printing press to the Massachusetts Bay Colony in 1638, some 18 years after the first English settlers landed at Plymouth Rock. A London printer, Stephen Daye, came with the press and established a printing office in Cambridge. The following year, the residents of the colony asked John Eliot, Thomas Welde, and Richard Mather to undertake a new translation from the Hebrew of the Book of Psalms, for use in the colony's churches. Mather was the principal author and translator, but was assisted by about 30 other New England ministers. The book was printed in 1640. Reissued in successive editions, it remained in use for more than 100 years. This copy, from the Library of Congress, is one of 11 copies of the first edition known to exist. The copy is imperfect; 19 leaves, including the title page, are missing. The original calf binding, with traces of two clasps, is present. The Library of Congress *Bay Psalm Book* was the last copy remaining in private hands, and it was given to the Library of Congress in May 1966 by Mrs. Adrian Van Sinderen of Washington, Connecticut.



A Curious Hieroglyphick Bible, or, Select Passages in the Old and New Testaments. . . .

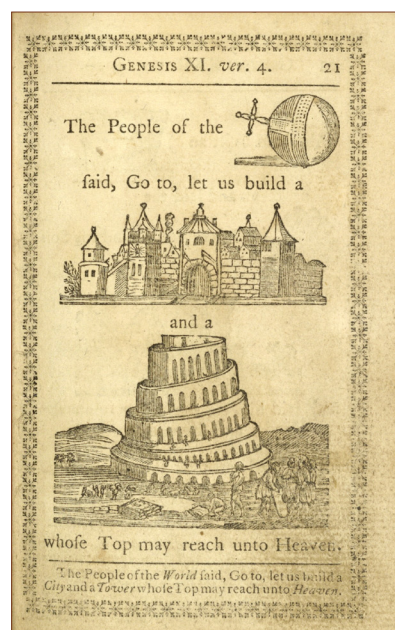
Worcester, Massachusetts, United States, 1788, Library of Congress

www.wdl.org/19331



A hieroglyphic Bible replaces some of the words of the text with pictures. Such Bibles were at one time very popular in Great Britain and America and were used as a means of teaching Scripture to children in a direct, simple, and interesting way. Presented here is the first American hieroglyphic Bible, *A Curious Hieroglyphick Bible, or, Select Passages in the Old and New Testaments*, produced in 1788 by the preeminent early American printer and pioneer publisher of children's literature Isaiah Thomas (1749-1831). A landmark in 18th-century American book illustration, the Bible contains nearly 500

woodcuts by American artists and is the most ambitious woodcut book produced in America up to that time. In his preface, Thomas offers the book not only as a pleasing method of teaching Bible lessons to children, but as "an easy Way of leading them on in Reading." Thomas learned the art of engraving while apprenticed in his youth to the Boston printer Zechariah Fowle. Based primarily in Worcester, Massachusetts, Thomas produced 65 children's books and is widely acclaimed as America's first enlightened printer of children's books, often compared with John Newbery of London, England, with whom he shared the motto, "Instruction with delight." The book was inscribed by its first owner, "Enoch Brooks' Book, Princeton, March 13th, 1789." It is one of four copies of the book known to exist today.



ENGLISH

The Lincoln Bible

Oxford, England, 1853, Library of Congress

www.wdl.org/11358



On March 4, 1861, Chief Justice Roger B. Taney administered the oath of office to Abraham Lincoln using a Bible provided by William Thomas Carroll, clerk of the Supreme Court, because Lincoln's family Bible was packed with other belongings that still were en route to Washington from Springfield, Illinois. In the back of the velvet-covered Bible, along with the seal of the Supreme Court, the volume is annotated: "I, William Thos. Carroll, clerk of the said court do hereby certify that the preceding copy of the Holy Bible is that upon which the Honble. R.B. Taney, Chief Justice of said Court, administered to His Excellency, Abraham Lincoln, the oath of office as President of the United States." The 1,280-page Bible was published in 1853 by the Oxford University Press. In the center of the front cover is a shield, made of gold wash over white metal, with the words "Holy Bible" engraved into it. On January 20, 2009, President-elect Barack Obama also took the oath of office on this Bible. On January 21, 2013, Obama again used the *Lincoln Bible*, along with the Bible belonging to the Reverend Martin Luther King, Jr. The two Bibles were stacked one on top of the other as the president took the oath of office for the second time.

Language: **OLD FRENCH**

Bible Pictures by William de Brailes

Oxford, England, circa 1250, Walters Art Museum

www.wdl.org/12998



This manuscript comprises 24 leaves of Bible pictures by William de Brailes, an English artist active in Oxford in the middle of the 13th century. Seven leaves from the same set of images are now in the Musée Marmottan in Paris. These 31 leaves are all that remain of an image cycle that once contained at least 98 miniatures, and which was the longest cycle of Bible miniatures surviving from the 13th century in England. In all probability these Bible pictures were actually prefatory matter to a psalter (now Stockholm, National Museum, Ms. B.2010). De Brailes also composed and wrote the text in the form of captions that accompany many of the images, a pattern of production observable in other manuscripts made by him, including London, British Library, Ms. Add. 49999, a richly illuminated book of hours apparently intended for a female owner.

William de Brailes is one of only two English artists of the 13th century whose names we can associate with surviving works. There are 11 manuscripts identified as containing miniatures in his hand. De Brailes has a quirky and chatty style and is extremely gifted at turning Bible stories into paint.



OLD FRENCH



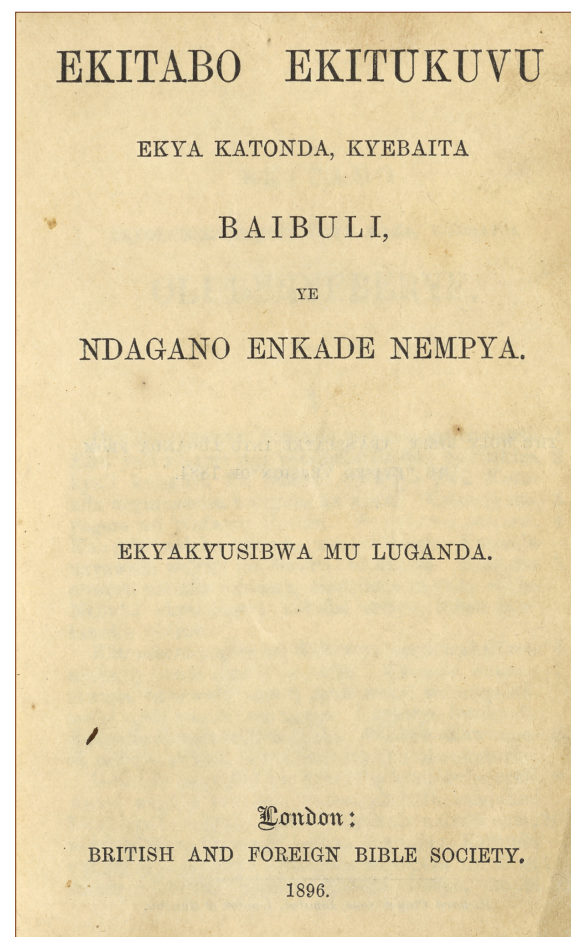
Language: **GANDA**

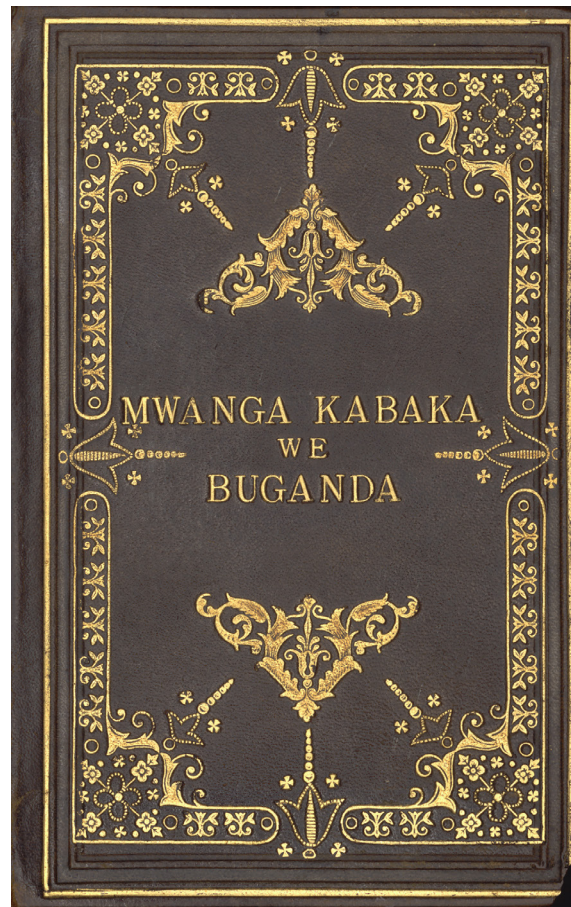
The Biscuit Tin Bible

Buganda, Uganda, 1890-1896, National Library of Uganda

www.wdl.org/18411

Ekitabo ekitukuvu ekya Katonda, kyebayita Baibuli ye Ndagano enkaide nempya ekyakyusibwa mu Luganda (The Holy Book of God, called the Bible of the Old and New Testaments, translated into Luganda), also known as the *Biscuit Tin Bible*, is the first translation of the Bible into Luganda, the language of the Baganda, the largest ethnic group in present-day Uganda. The translation was made in Buganda through the combined efforts of the missionaries of the Church Missionary Society of England and new Baganda Christian converts. British missionaries began arriving in Uganda in the late 19th century with the aim of converting the population to Christianity. Eager to provide the Baganda with access to the Bible in their own language, they had the translation made from a Swahili version over the six-year period up to 1896. The first books to be translated were the four Gospels, which were completed in 1890 by the Reverend Alexander Mackay, then head of the Protestant mission in Buganda, and his Baganda converts. Mackay's colleague, the Reverend R.D. Ashe, had the Gospel of John printed in 1891 in England. George William Pilkington, an Irish Protestant missionary who arrived in Buganda in 1891, was assigned the task of completing the translation. Pilkington was an enthusiastic linguist who had learned a considerable amount of Luganda on the long trek to Uganda from the Indian Ocean coast. In Buganda, 17 men and 14 women worked on the translations in 1891. Pilkington and Henry Wright Dutamaguzi (Duta), a Muganda, translated the Acts, the Epistles of Saint Paul, and the book of Revelation. The Acts were published in Britain in 1892. An edition that combined the Gospels and Acts in one volume also was published. By 1893 a complete single-volume edition





of the New Testament was available in Luganda. Meanwhile, Pilkington and Duta had begun work on the Old Testament. Exodus and Joshua were the first books to be published, in 1893, followed by Genesis, Psalms, and Daniel in 1894. In 1896 the first five books of the Old Testament were published as a single volume. Pilkington completed the remainder of the Old Testament, except for the minor prophets, which were translated by Reverend William Arthur Crabtree. Once this was done, the whole Bible had been translated into Luganda. Legend has it that the three-inch wide, three-inch thick book was called the *Biscuit Tin Bible* because it was printed to fit into the Huntley & Palmers biscuit tin of that size (three inches = 7.6 centimeters). In actual fact, the Bible was that size because it had been printed in small sections that could be carried easily in the cloth bags of the Baganda. The rapid translation of parts of the Bible by different people is reflected in the numbering of the pages. The books from Genesis to II Samuel are numbered page 3 to page 720; followed by separate numberings from page 1 to page 709 for I Kings to Song of Songs; and page 1 to page 509 for Isaiah to Malachi. The New Testament is numbered from page 3 to page 623. When it came to the final printing of the whole Bible, the British and Foreign Bible Society decided to leave the physical dimensions as they were. This resulted in the stout, block-like shape of the final version. Special copies were made for the kings of Uganda, Kabaka Mwanga of Buganda, Omukama Kabalega of Bunyoro, and the Omukama of Toro. A copy of this first version of the Bible in Luganda is preserved in the Uganda National Museum in Kampala. The copy presented here was digitized at the National Library of Uganda, with support from Carnegie Corporation of New York.

Language: GARSHUNI

The Four Gospels

Ba'labakk, Lebanon, 1687, Holy Spirit University of Kaslik

www.wdl.org/4088

This volume contains a lectionary—a collection of biblical texts to be read according to the church calendar—for readings from the Gospels. The language is Arabic, but it is written in West Syriac script (Serto) rather than in Arabic letters, a phenomenon known as Garshuni. The table of readings given at the beginning of the manuscript, however, is in Syriac, not Arabic. Each reading is numbered in the margin, and the proper time in the year for it is indicated in red ink at the head of each reading. These date indications in Arabic are often also given in Syriac in the margins. A lengthy colophon concludes the manuscript, which was copied in the late 17th century at the monastery of Dayr Qanubin in Lebanon.



Language: ሮጳጵ

Ethiopian Gospels/ ወንጌል፡ ቅዱስ።

Tigray, Ethiopia, 1300-1350, Walters Art Museum

www.wdl.org/13018

This Gospel book was written in Tigray, northern Ethiopia, in the early 14th century, and was once owned by the Church of Saint George in Debre Mark'os. It was written by the scribe Mātre Krəstos in the official liturgical language of Ethiopia, ሮጳጵ. Most notable is its prefatory image cycle, which makes references to holy places in Jerusalem, such as Golgotha and the Holy Sepulcher, as they appeared in the sixth century. The manuscript therefore appears to be based on a sixth-century exemplar containing images connected to the Byzantine cult of holy places. Several related manuscripts have been identified that seem to be based on the same prototype, most notably Paris, Bibliothèque nationale, eth. 32, a fragment in the Institute of Ethiopian Studies, Addis Ababa University, Inventory no. 3475 a-b, and another fragment in the National Museum, Stockholm, NM B 2034. The Paris manuscript contains a mid-14th-century colophon which helps to date the group. Although water has damaged some of its elaborately decorated pages, this Gospel book is still an important record of the resurgence of monasticism that flourished in 14th-century Ethiopia.

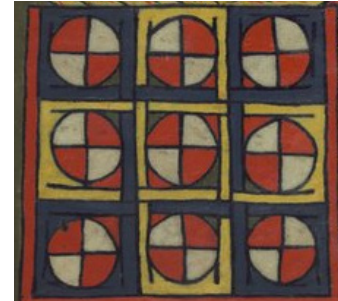




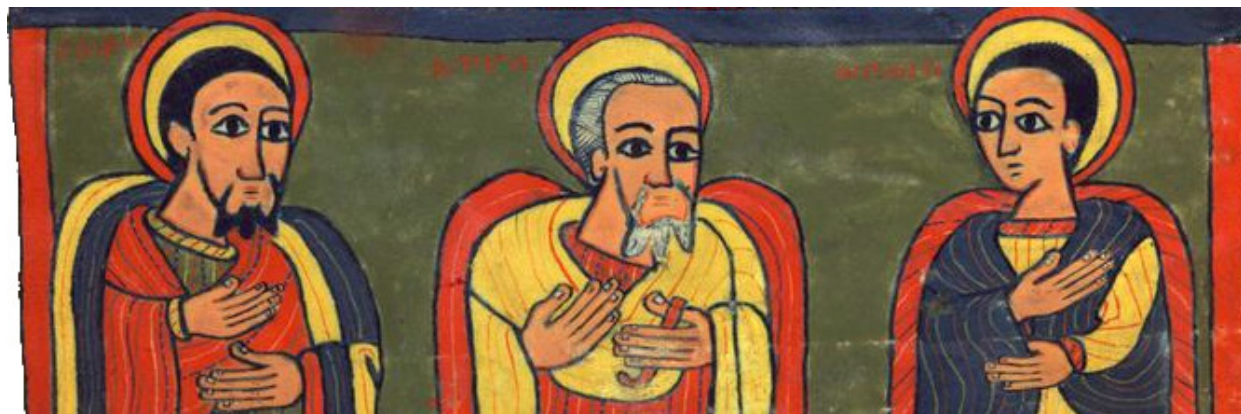
Ethiopian Gospels/ ኦርባዕቱ ወንጌላት።

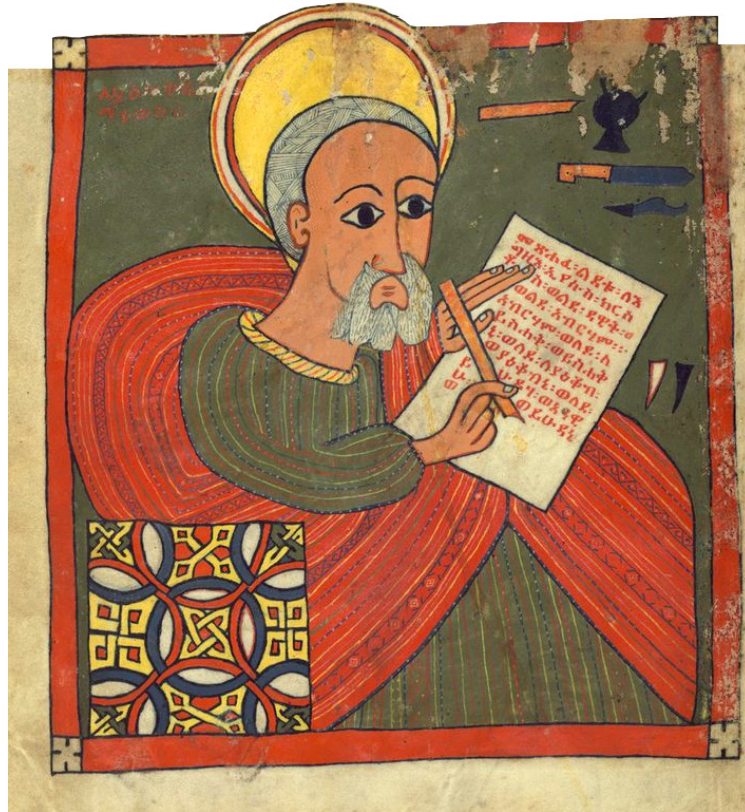
Tigray, Ethiopia, 1500-1550, Walters Art Museum

www.wdl.org/13019



This large Ethiopian Gospel book was made in the first half of the 16th century and is written in Gəʿəz, the traditional liturgical language of the Ethiopian Orthodox Church. Containing 11 full-page miniatures, six canon tables, and five elaborately ornamented *harägs* (headpieces), this manuscript represents the golden age of what has been termed the Gunda Gunde style, named after a monastery in the district of Agame. The Gunda Gunde style is characterized by bold blocks of color defined by detailed, and often delicate, linear motifs. Figures are highly stylized and expressive, while the accompanying canon tables and *harägs* are filled with intricate interlace and geometric forms. The manuscript is exceptionally well preserved, and is an excellent and rare example of Ethiopian illumination from one of its important artistic centers.





Language: MIDDLE HIGH GERMAN

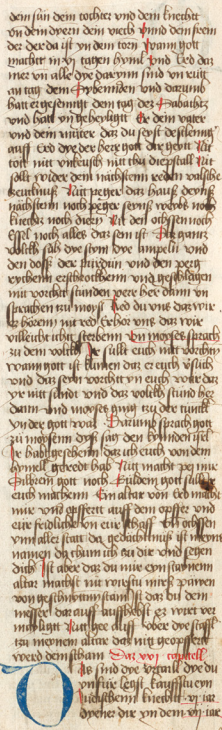
German Old Testament/ Deutschsprachige Bibel (Altes Testament)

Regensburg, Germany, circa 1463, Bavarian State Library

www.wdl.org/8916



This two-volume manuscript of a Southern German translation of the Old Testament was written by the professional scribe Georg Rorer from Ratisbon (Regensburg) around 1463, perhaps for the monastery of Rottenbuch in Bavaria. The first volume contains all the books of the Old Testament from the Book of Genesis (with the first part of the Book of Genesis up to 24:19 missing) to the Second Book of Kings, as well as the psalter. The first chapters of the Gospel of Matthew (1:1–5:44) were accidentally bound into this volume between the Book of Numbers and the Book of Deuteronomy. The volume is illustrated by 60 miniatures and additional floral motifs; these were executed in Ratisbon as well, in a style resembling (though slightly predating) the illuminations of Berthold Furtmeyr (active 1460–1501), who is considered one of the finest German illuminators of his time. The second volume, also by Rorer, contains the books of the Old Testament from the Book of Paralipomenon (also known as I and II Chronicles) to the Book of Malachi, as well as single prologues to the books of the Bible, comprising, among others, those to the major and minor prophets, as well as to the four gospels. It is noteworthy that the codex also contains two prologues by the Frankish Benedictine monk Rabanus Magnentius Maurus (circa 784–856, also known as Hrabanus Maurus) to the two books of the Maccabees. The second volume is illustrated by 52 miniatures and additional floral motifs, also in a style resembling that of Furtmeyr.

[illegible]

A medieval manuscript illustration depicting a scene from a story. A man in a red tunic and white hood is hanging from a battlement of a pink stone castle. A man in a blue tunic and red hat stands on the grass below, looking up. A basket containing a man in a red tunic hangs from a rope attached to the battlement. The castle has multiple towers and a green roof. The scene is set against a blue sky with white clouds. The entire illustration is framed by a red border.

Wie der Herr sich verordnet, so will er
den Menschen und wie sich das oberste
heil der welt regiert und der
verordnet, so will sie sein.

MIDDLE HIGH GERMAN

The Furtmeyr Bible/ Furtmeyr-Bibel

Regensburg, Germany, circa 1465-1499, Bavarian State Library

www.wdl.org/8924



This magnificent manuscript adorned by the Regensburg Renaissance painter Berthold Furtmeyr (active 1460–1501) is a German Bible containing, from the Old Testament, the books from Genesis to Ruth. A second volume of the Bible, which

was commissioned by Ulrich Stauff zu Ehrenfels (died 1472) and his wife Clara Hofer von Lobenstein, is assumed to have existed but unfortunately has not been preserved. After illuminating the so-called *London Bible*, his oldest surviving masterpiece, Furtmeyr began decorating what is now known as the *Furtmeyr Bible* between 1465 and 1470. He did not craft the illuminations all by himself, as they clearly are the work of more than one hand. The artist was assisted by members of his school of illuminators. Furtmeyr and his disciples created three full-page miniatures: one portraying the donators and their family, another of the Virgin Mary breast-feeding Jesus, and a striking “living cross” that comes at the end of the book. The text is illustrated by 355 pictorial fields and 20 initials. The Bible is also remarkable for several nocturnal scenes and a striking predilection for the female nude, characteristic of Renaissance art. The manuscript came into the possession of Duke Albert IV of Bavaria and the Munich Court Library but was carried off in the Swedish invasion of Germany during the Thirty Years War (1618-48). The Furtmeyr Bible finally returned to the successor to its original home, the present-day Bavarian State Library, in 1960.



MIDDLE HIGH GERMAN



MIDDLE HIGH GERMAN



Das Erst buch

ons in vorcht vñ
deruſſ arins. i. ge
en die mit ſwaren to
beilig uolt vñ der
et also Nicanor ab
n waren mit gelang
er ſie maheſt ſu
e mit vñ waren an
erh bett d' reichthig
en gangen ſind für
ſt ſtreitend ab den
betzen anpettend
nt mynder. xxv.
et gotz groſlich er
le außgebothen vñ
der ſettin di bekant
in gen allen ſein mit

mahtigt bebalten bat Er außhing
auch das haupt Nicanoris yn die
obzeſſen böch zu ſebauen das ez wär
ein offenbar zartken d' hulff gotz
vñ also all mit gemaynem ſat
er taillen in karnthals den tag an
ſey laſſen übergen haben aber die
ſey ſein am. xiiij. tag der monadt
april der genant wirt mit ſyriſch
er ſtym vorgelert in mardochien tag
darüſen wider Nicanorem ge
ſehen vñ von den zeitten die ſtat
beſellen vñ ich auch yn diſen thui
endet der red vñ ob ich iht wol ſam
erner hiſtorien zugehört vñ das
ich ſelb wolt ſit aber ez mynder wirt
daz zuuergebend iſt er mit waren
als albeg idenſenken oder albeg
wazer widerwärttig iſt. Nyns an
den ab geprautben ſieplich also dē
leſenden ob albeg aus genott iſt oder
vñethtlich peger iſt die red wirt
mit vñ ampt für hie darüſen wirt
volbracht

Die endet ſich das ander buch
Matthaeorum Nun hebt ſich
an das Erst buch der kunig. Erst ap.



Es was ein man von Samathayin

ſemen waſſen vñ geſehen ein ge
ſchrey vñ betrubung Er weſt das
kand mit ſtym den almachthig ſie
lobten. Gepoten bat ab Judas der
vñ alle dñg mit lieb vñ gemut
ſterben vñ die ere perant was das
haupt Nicanoris vñ die hant mit
der ſchilttern abgeſchritten zu ſein
pringen vñ da ſy dar kam zu ſam
mal gerufft den mit geſchlahten
vñ prietern zu dem altar vñ be
ruſt auch die yn der böch waren
vñ zagt das haupt Nicanoris vñ
die pozen hant die er außſtekt mit
was wider den beilig hauſ; der all
machthig gotz groſlich geeret iſt
Die Zungen auch der pozen Nica
noris abgeſchritten bies er geſtucht
den vogeln geben werden Die hant
aber dē ſind laſſen gegen dē tempel
hangen darumb ſie all der hymells
herren ſie lobten waren ſprechent ge
lobt ſey d' her der ſein ſtat vñ iher

Mathabeorum. 14.

sin. Aboli der nam sie yn sein genant
 te stättlein dar do genant ist doeb mit
 luffen dar er gepauet het. Er machet
 yn ein groze wirtschafft vñ er ver-
 port do selbst man vñd als synon
 was truncken worden vñd sein sun do
 stund auff ptolemeus mit den andi-
 1. seinen die mit ym waren sy namē
 ir wapen vñ gingen hien yn die
 wirtschafft vñd totten yn vñd sein
 zwen sun vñd etlich sein knecht vñ
 er rett die grozen betrieglichkeit vñstet
 vñ vmb die gut widergab er di vñstet
 vñ ptolemeus schreib dar vñ lait
 er dem künig dar er ym sendet ein
 brie yn die hilff vñd er wolt ym ge-
 ben dar landt vñ ir stet vñd die wylk
 vñ er lait ander yn gazaram auff
 zu leben. Johanne vñd der richt lait
 bueff dar sy kōmen zu ym vñd er gab
 yn silber vñd golt vñd gab vñd and-
 sendet er zu bekennen die lufft sein
 vñd einer vorluff yn gazara vñd port
 schiffet Johanne dar sein vater ver-
 doeben war vñd sein brüder vñd wun-
 er bat gesendet euch auch zu totten
 Ab als dar gebort Johanne er wun-
 deret sich gar bald vñd er pgniff die
 man die do waren kimen yn zu ver-
 sein vñd er tottet sie. Wan er bekennet
 dar sie lufften yn zu verlesen vñd die
 andern der red Johanne vñd seiner
 stet vñd der guten tugent die er ster-
 etlich getan het vñd der paves der
 mausen die er auf gepauet het vñd
 die ybung seiner wert. Nym war
 die sein gelibvben yn dem puch der
 tag seiner priesterchaft. Darnach
 als er ist gemacht nach seine vater
 zu eyne fürsten der priesterchaft.

Wie einidet sich dar erst puch
 Mathabeorum der Straytur

Wie hebt sich an das ander puch
 Mathabeorum Das Erst Capitel



Rüdern den die sind durch egypten
 Tuden kail sagen die brüder die sind
 in selin Tuden vñd die yn d' gegent
 Tudee vñd sind guten wolthū euch
 got vñd werd gedächting d' zeichnūß
 sein die er zu Abraham ysac vñd
 Jacob geret hat. Serner knecht ge-
 laubig vñd geb euch allen herri dar
 ir yn eret vñd tut den seinen willn
 mit berte grozen willigen gemut
 Auffthū er bein dar eue in seine ge-
 setz vñd yn gepoten den sein dar er
 sind thu. 1. nach er werd erkorn
 eue gepet vñd werd euch verläit
 noch euch verläit er yn zeit 70er
 vñd nach sie sey war pettend vñd
 euch verthilten demetrio am far-
 4. lxxxix. Wie Tuden gelibvben ba-
 ben euch yn trübsal vñd yn unge-
 stum die über euch kōmen ist Tudi
 sein faren sein abgegangen ist fa-
 lon von der heiligen erd vñd von

MIDDLE HIGH GERMAN

The Mentelin Bible/ Biblia: Übersetzt aus dem Lateinischen, mit deutschen Tituli psalmorum

Strasbourg, Germany, circa 1466, Bavarian State Library

www.wdl.org/18191

More than a decade after Johann Gutenberg's first edition of the Latin Vulgate, the first German Bible appeared in print. As in the case of the *Gutenberg Bible*, the German edition contains no information about the printer or the date of printing. However, the analysis of the types used indicates that it was produced in the workshop of Johann Mentelin (circa 1410–78) in Strasbourg. Furthermore, a handwritten note at the end of this copy provides a decisive clue as to the date of printing (folio 400 verso). Inscribed beneath the coats of arms of the book's first owners, the Augsburg merchant and councilman Hektor Müllich (died 1489 or 1490) and his wife of patrician lineage, Ottilia Conzelmann (died 1467), a notice records the date and price of purchase: "This book was bought unbound for the price of 12 florins on 27 June 1466." Its printing therefore must have been completed sometime before that date. As indicated in the inscription, the Bible was purchased unbound. The buyer himself must have arranged for the binding to be done. Prior to binding, the initial letters and captions were rubricated in red, blue, and green, and the book was decorated with painted initials and borders, probably the work of Müllich himself. The purchase of this book indicates that a supra-regional book

market already existed in the 1460s, allowing customers in Augsburg to buy books from such far-away places of production as Strasbourg. The German-language Bible was one of the few books possessed by the wealthy Augsburg politician and historian, whose interests focused more on German-language literature than on early Augsburg humanism. Whether this edition of the Bible was really the oldest printed German Bible remained long unresolved, until finally, in 1787, the Munich court librarian Gerhoh Steigensberger was able to prove that another, also undated edition printed in Strasbourg by Heinrich Eggstein was nothing other than an almost-exact reprint of Mentelin's edition with occasional omissions, thus settling the question of precedence.



Baruth

Dam vorrede vber die
 Ich buch das man nemet vnd
 schreyt baruth diez wir nit ge-
 habt in der eal der bñcher die sy
 heissen geistlich bñcher sunder es
 wir gebat in s̄ aufdulmetsch-
 ung die man nent vulgata edi-
 tio: das ist so man sint die ausle-
 gung der schrift: vñ nit enweiz wer do ist ein auf-
 leger. Auch dorzū nent mā diez bñch den send brief
 ieremie. Vñ was hirin geschriben ist das ist ge-
 sechē durch der kuntschaft willē der die do wöllent
 lesen: vñ vill seind dorein geschriben die do haben
 ein vingerzeigen von erisco. vñ von den zeiten dei
 noch zūhünfteig seind. *Diz ist das buch
 Baruth des propheten Cap.*

Vñ die sint die wort des bñchs
 die baruth s̄ sun nene des sun
 maaspe des suns sebedie des
 sun sebedi des sun helchie schreib
 in babilon in dē fünften tar
 an dem sechsten tage des mo-
 nedes: in dem zeit in dem ope-
 calder gewonnen ist vñ
 junte sy an mit feier. Vñ baruth der las die wort
 des bñchs zū den oren iechomos des sun ioachim des
 künigs iuda vñ zū den oren alles volchs des die do
 kamen zū dem bñch: vñ zū den oren der sūn der ge-
 waligen künigs. vñ zū den oren der priester vñ
 zū den oren des volchs aller die do entwelte in babilō
 von dem iungst vñ zū irem meissen: vñ zū dē
 floss soep. Do sy sy gehortē sy weinten vñ fasten:
 vñ betten in der bescheude des herren. Vñ sy sam-
 menten das ḡte in der bescheude des herren nach dem

breischen. Vñ also hab ich dise ding geredet wid-
 der die neidischen. Nu bie ich dich du aller liebster des
 dery: wāst du mich gezeissen hāst das ich mich vñ
 wunden han ens s̄lichen werchs: das sich an lēbet
 von dem plich der schöpfung: das du mir geholffē
 sepest in deinem gebete: das ich mūg außgespreche
 dise pñcher in lateinische sprach mit dem selbē geiste
 mit dem die selben pñcher sein geschriben. Amen

Hie vacht an das iap
 In dem anegang geschieft goe-
 den himel vñ die erde. wann
 die erde was eptel vñ lere:
 vñ vñster waren auff dem
 anelūte des abgrundes. vñ
 der geist gotz ward getragen
 auff die wasser. Vñ got der
 sprach. licht werde gemache
 vñ das liecht ward gemache. vñ got der sachē dz
 liecht das es ward gūt: vñ er teilt das liecht von s̄
 vñster: vñ das liecht hieß er den tag vñ die vñ-
 ster die nacht. Vñ es wart gemacht abent vñ der
 morgen ein tag. Vñ got der sprach. Vñsterkeit
 werd gemache in miz: der wasser: vñ teilt die waf-
 ser vñ den wassern. Vñ got macht die vñsterkeit
 vñ teilt die wasser die do waren vñder der vñster-
 keit von den die do waren ob der vñsterkeit. vñ es
 ward getan also Vñ got der rief die vñsterkeit dē
 himel: vñ es ward gemacht abent vñ der morgē
 der ander tage. Wann got der sprach. Die wasser
 die do sint vñder dem himel die weident gesamet an
 ein stat vñ die dirte derschēin. Vñ es ward getan
 also. Vñ got der rief die dirte die erde: vñ die
 samnung des wassers hieß er das mere. Vñ got

erag. Vñ led
 euch zū eröff-
 zeitliche tag-
 die gerechte-
 schame vñ
 entwelent in
 fürsten vnser
 vnsern vñer
 der vor vnser
 ten nit an in
 horten nit d
 giengen in se
 tag an dē er
 wir waren v
 würd verw
 sein seyn an
 hasten vñ v
 moyses sein
 dem land egip-
 milch vñ m
 Vñ wir hor
 nach allen der
 vñ vñ zū v
 ein iglicher i
 den frömden
 den augen vñ
 T
 w
 f
 zū vnsern kü
 allem volch v
 vñ die mich
 den himel als
 die da sein ge-
 esse die fleisch
 Vñ got gab

der sach
 grüns
 min holt
 same sep
 tan also
 bringe de
 mache de
 seinem b
 es ward
 tag. W
 in der ve
 die nach
 iare: das
 endliche
 got der n
 ten das e
 leichten
 sagte sy
 auff die
 vñ teilt
 sach das
 der morg
 wasser fi
 sele vñ
 des him
 vñ ein
 die die u
 luchs gef
 sach dz es
 vñ wer
 des mere
 auff der
 morgen
 für fñre
 vñ vñ
 dē nach
 got der m
 die vñde
 in seinem
 Vñ spr
 sein den
 mels: vñ
 geschöpf
 bewegt a
 en zū sei
 bilde got
 luchs vñ
 sprach. V
 füllent d
 schen den
 vñ alle
 erden. vñ
 alles kra
 die holze
 in jñ selb
 seligen d
 vñ allen
 erde: vñ
 ben zeffen
 sach alle

geschriben in dem bñch samuels des wepflagen vñ
 in dem bñch nathan des wepflagen vñ in dem bñch
 grad des wepflagen: vñ alles seins reichs vñ der
 sterck vñ der zept die do vergiengen vñder in es sep
 in isrl: oder in allen den reichen der erde. *hne vacht
 an das ander buch vo den emme in gemem
 paralipomenon C^m*

Dorumb salomon s̄ sun dauids
 s̄ ward gefelent in sei reich:
 vñ der herr was mit im: vñ
 michtelcht in in der höh. Vñ
 salomon der gebote allem is-
 rael: den tausentern vñden
 hundertern. vñ den hertzege
 vñ den vñtelern. vñ allem
 israhel vñ den fürsten der ingefunde: vñ er ging
 mit aller der menig in die höh gabaon: do was der
 tabernackel des gelubdes des herren gotz: den moyses
 der knechte gotz hert gemachte in der einöde. Wann
 dauid der zūfñr die arch gotz von chariathiarim an
 die stat die er ir her berait: vñ do er ir her gemache
 den tabernackel: das ist in iherusalem. Vñ den eri
 alter den bezeel dē sun huri des sun vr her gemache
 vorm herren in den tabernackel des herren: den auch
 salomon sūche vñ alle die kirchen. Vñ salomō
 fraig auff zū dem erin alter von dem tabernackel des
 gelubdes des herren: vñ er opfert auff in. Q. opf-
 fer. Vñ secht in der selben nacht derschēin im got
 sprecht. Vñder was du wilt: so das ich dir das
 geb. Vñ salomon sprach zū gott. Du hāst gethan
 mit meinem vatter dauid grosse barmhertzigkeit:
 vñ hāst mich gefaget für in zū künig. Nu doruñ
 herr got: derfüllt werd dein red die du hāst gelobe
 mein vatter dauid. Wenn du hāst mich gemache
 künig vber vil deins volchs: das also gar vnge-
 liche ist als der scaup der erde. Gib mir wepflage vñ ver-
 munft: so das ich aufgee vor dem volch vñ ein gee
 Wann wer mag dir: dē volch würdiglich gericht
 ten dz also groß ist. Vñ vnser herr sprach zū salo-
 mon. Doruñ dz dir mer geuallen hat dein hertze
 vñ hāst nit gefordert reichum vñ gūt vñ ere.
 noch der selen die dich haben gehast: sunō auch nie
 deins lebens lang tage: aber gebeten hāstu wepflait
 vñ kunst: so das du gerichtē mūgst mein volch.
 vber das ich dich hab gefaget zū künig: wepflait vñ
 kunst sint dir gegeben. Aber reichum gūt vñ ere
 will ich dir geben: also das keiner aus den haunigē
 vor dir noch nach dir ist gewesen dein gleich. Nu
 hāst doruñ salomon von der höh gabaon zū ihe-
 rusalem vor das geseld des frides: vñ reichent vber
 israhel. Vñ er sammet im wegen vñ reitende:
 vñ gewan. cccc. vñ. Q. wegen vñ. xij. tausent
 reitend: vñ er hieß sy sein in den setten der wegen
 vñ mit dem künigē zū iherusalem. Vñ der kün-
 nig gab zū isrlm golde vñ silbers also vil als die
 sein: vñ cederbaum als die baum der mauiber der
 die do wachsen in großer menige auff den velden.
 Aber zūgefñrt wurden im roß von egypte von tha
 von den hauffelēten des künigs: die do giengen vñ
 haufften ein roß wagen vmb. vi. hundert silberiner
 vñ ein roß vmb. l. vñ vñ hundert: gleiche wegs

MIDDLE HIGH GERMAN

Pauper's Bible/ Biblia pauperum

Nuremberg, Germany, 1472, Bavarian State Library

www.wdl.org/18183



Having already developed a considerable manuscript tradition from the 13th century, the so-called *Biblia pauperum* (Paupers' Bible) attained its most prolific level of distribution in the second half of the 15th century through block book and incunable editions. Particularly widespread was the 40-leaf Latin version of the *Biblia pauperum*, which was published in no fewer than 11 block book editions. The arrangement of the text and the sequence of illustrations in the Latin version were adopted by both of the German-language block book editions, which, however, used somewhat simpler woodcuts. The first block book edition in German was co-produced in 1470 in the city of Nördlingen by the painter Friedrich Walther and the carpenter Hans Hurning, as is indicated by a note at the end of the book accompanied by two coats of arms and the date. As early as a year later, the German version was copied by Hans Sporer, a calligrapher and block cutter of Nuremberg, who simplified the illustrations by omitting the hatching and replacing the background landscapes with plain horizontal lines. Imitating

the earlier version, Sporer included two coats of arms and the date 1471 in the last plate. The German *Biblia pauperum* block book presented here certainly does not belong to the first issue produced by Sporer, as this was printed from wooden blocks on which two plates were placed side by side (1–40, 2–39, and so forth). Since the leaves could only be printed on one side, they had to be folded in the middle and arranged in a manner to ensure that the illustrations in the first half of the book were on the left side (verso), while those in the second half were on the right side (recto). At a later stage, Sporer seems to have split the blocks in the middle and begun producing prints with a simple printing press, which allowed printing on both the recto and verso of a leaf, as is the case in the copy shown. Besides the *Biblia pauperum*, Sporer produced three other block book titles in Nuremberg up to 1474, before he moved to Bamberg and began printing using movable types in 1487.

MIDDLE HIGH GERMAN



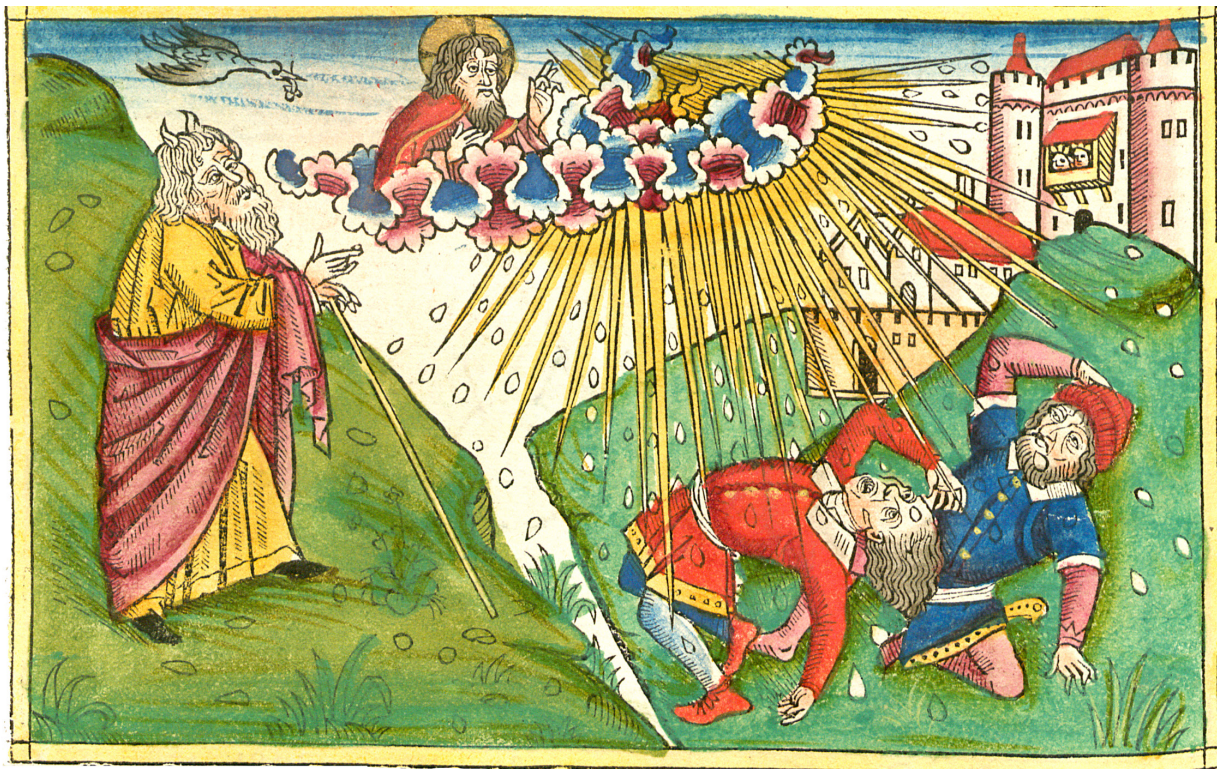
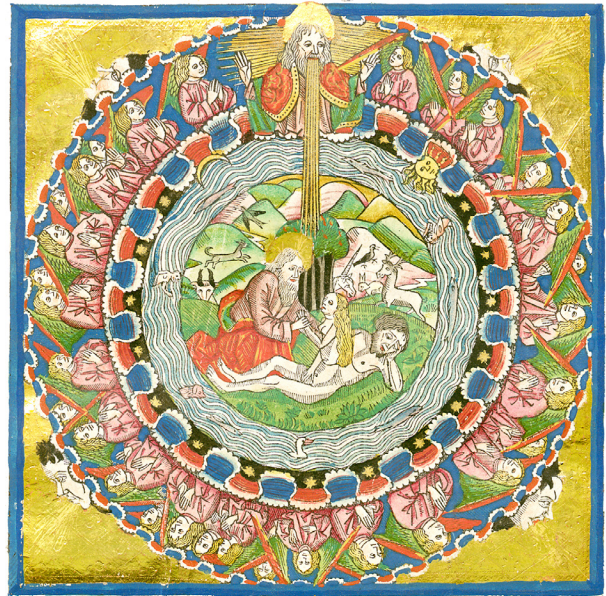
MIDDLE HIGH GERMAN

Koberger Bible/ Biblia: Übersetzt aus dem Lateinischen, mit deutschen Tituli psalmorum

Nuremberg, Germany, 1483, Bavarian State Library

www.wdl.org/18183

After the *Mentelin Bible* dated to 1466, the *Koberger Bible* of 1483 is the ninth German-language version of the Bible to have been printed and the second to have been produced in Nuremberg, after the *Sensenschmidt Bible* of circa 1476–78. For the rich decoration of his edition, Anton Koberger (circa 1440–1513) used the woodcuts made for the Bible printed in Cologne by Bartholomaeus of Unckel in 1478–79, which he himself had helped to finance. The first woodcut, preceding the book of Genesis, depicts the creation of Eve in Paradise and almost fills an entire page. Unlike Günther Zainer, who had already used woodcut



MIDDLE HIGH GERMAN



historiated initials in his Bible of 1475–76, Koberger allowed for painted initials to be supplied by a rubricator or illuminator. Like other copies of this edition, the one shown here was richly illuminated with tempera colors and punched-gold grounds as well as more than 70 initial letters with tempera, gold or silver, and acanthus-leaf decorations to mark the beginning of each biblical book and the apostolic letters. The initials at the beginning of Genesis (folio 5 recto) and Proverbs (folio 296 recto) are particularly lavishly decorated, with busts of the prophets, angels bearing empty crests and animals integrated in the foliate extensions. The painter was trained in the school of Johann Bämmler in Augsburg (circa 1435–circa 1503). Miniatures closely resembling those in the *Koberger Bible* are contained in a manuscript missal dated to 1490 at the Austrian National Library in Vienna. Whether the illuminator worked in Augsburg or in Nuremberg can only be determined after a more extensive investigation of the decoration of incunabula printed by Koberger. At the least, it seems that the copy in the Württembergische Landesbibliothek in Stuttgart was colored and illuminated by a different painter, who very likely worked for Koberger in Nuremberg.





Druffet der herr moysi vñ

dem tabernackel der gezeugnus vñ redt zu ym sagend. rede zu den sūne israhel. vñ spruch zu ym der mensch der auß euch bringt ein opfer dem herren von den vñhen. dz ist von den ochssen. vñ opfert dñe opfer von den schaffen. vñ ob sein opfer ist von dñe schwaigen. es wirt ein gantz opfer. er opfers zu der thür des tabernackels der gezeugnus ein vñ uermayliget menschs im genedig zernachen den herren. Vñ er leg sy hend auß das haubt des opfers. vñ es wirt empfenglich vñ nütz seiner reynigung. Vñ er opfer ein kalb vor dem herren. vñ sy sūn aarons des priesters sy tragent sein blut. vñ gressens durch den ombkreys des altars der do ist vor der thür des tabernackels. vñ so sye abgezichen die haut sye haben dñe gelider des opfers zu stücken vñ legen das feur auff den altar. auff den hauffen der höltzer dñe vor seyn zusammen gesetzt. vñ daruber ordent sye dñe gelider dñe do seyn zerhauen so sye es haben gewaschen mit wasser. das haubt mit den füßen. vñ alle ding die do anhangē dem yngewaid der leber. der priester opfert sye auff den altar zu ein gantzen opfer. vñ zu ein sciffen geschmack dem herren. Vñ ob das opfer ist von den vñhen. ein

gantz opfer von den schaffen oder von dñe gaislen. er bring auch ein lamb on flecken. vñ er opfers vom herren zu der seyten des altars dñe do siht gegen mitternacht. Vñ seyn blut das gressent dñe sūn aaron allenthalben omb den altar vñ tayle dñe gelider. das haubt vñ alle dñe ding dñe do anhangen der lebern. vñ legen sye auff dñe höltzer. den do ist vñder zu legen das feur. Aber dñe yngewaid. die füß dñe waschen sy mit wasser. vñ der priester ver bren alle sy geopfert dñe ding auff dem altar zu ein gantzen opfer dem herren vñ zu dem süßsiften geschmack. aber ob dem herren wirt ein opfer des gantzen opfers. von den vögeln von den türeltauben vñ von den iungen tauben. der priester bringt es zu dem altar. vñ so er gestreckt das haubt zu dem halß. vñ gebriecht dñe stat der wunden. er macht lauffen das blut durch dñe örter des altars. aber das blepkeim der leber. vñ dñe federn werff er zu dñe altar zu dem auffgang. an der stat in der sye haben gewonheit aufzugießen den aschen. vñ zerbrech seyn achssel vñ er hacke ir nit noch tayle sye mit eyssen vñ bren sy auff dem altar des holtzes vñder dem do ist gelegt das feur. es wirt ein gantzes opfer dem herren. vñ ein opfer des süßsiften geschmacks.

Das ander Capitel. wie

man opfern soll das brot. oder semeln von den ersten fruchten.



Language: OLD HIGH GERMAN

Psalter of Leopold III, Margrave of Austria/ Psalterium sancti Leopoli

Klosterneuburg, Austria, circa 1000-1100, Library of the Klosterneuburg Monastery

www.wdl.org/17194

This 11th century manuscript was the prayer book of Leopold III, Margrave of Austria (1073–1136), who founded the monastery of Klosterneuburg in 1114. Besides a psalter and prayers in Latin, the codex also transmits the so-called *Klosterneuburger Gebet* (Klosterneuberger prayer), a prayer for the forgiveness of sin in Old High German. Included in the codex are an exchange of letters between Saint Jerome and Pope Saint Damasus I (circa 305–84; pope from 366 to 384); Jerome's preface to the book of the Psalms; a commentary on the Psalms by Saint Augustine; the Athanasian Creed; and certain other documents. Leopold was canonized in 1485 and is known as Saint Leopold the Pious. He is the patron saint of Austria. A member of the house of Babenberg, he was born at Gars (present-day Gars am Kamp), near Melk in Lower Austria. The Babenbergs had come to Austria from Bavaria, where the family had risen to prominence in the tenth century, and took possession of the lands along the Danube

River between Bavaria and Slovenia. Leopold succeeded his father as margrave of Austria in 1096, when he was 23 years of age. He married Agnes, daughter of Emperor Henry IV and the widow of Frederick of Hohenstaufen, with whom he had 17 children, 11 of whom survived to adulthood. Klosterneuburg is located on the Danube, just north of Vienna. Leopold gave the codex to the monastery with his first donation. He also founded the monasteries of Heiligenkreuz and Kleinmariazell.



Language: **ANCIENT GREEK**

Codex Beratinus Purpureus Φ

Albania, circa 527-565, Central State Archive

www.wdl.org/21766

Codex Beratinus Purpureus Phi, also known as *Codex of Berat number 1* (Gregory-Aland no. 043), is a manuscript that was copied in the sixth century in an imperial scriptorium in Constantinople or somewhere on the shores of Asia Minor during the time of the Byzantine Emperor Justinian the Great (circa 483–565, reigned 527–65). It contains the gospels of Matthew and Mark in their original Greek and is the oldest written document housed at the Central State Archive in Tirana, Albania. The manuscript was present in Berat, south-central Albania, from 1356, but there is no record of how it came to that city. It was in Berat during the 19th and 20th centuries. After World War II, when the Communists took over Albania and launched a frenzied campaign against religion, the manuscript was hidden in a secret place at the cathedral church of Berat, together with *Codex Aureus Anthimi*. It was accidentally discovered in 1968, after having almost been destroyed by humidity. Under an agreement with the Academy of Sciences of China (Albania's main international ally at that time), it was restored at the Institute of Archeology in Beijing during 1971. Since its return from China in January 1972, the manuscript has been housed at the Central State Archive of Albania. It is considered a unique treasure that belongs to the whole of humanity. In 2005 *Codex Beratinus Purpureus Phi* and *Codex Aureus Anthimi* were inscribed on the UNESCO Memory of the World register. The embossed metal plate covers of the manuscript were produced in 1805 and attached to the body, probably during a restoration at that time. The manuscript is in 190 folios on purple parchment, written in Greek majuscule letters of two columns, with 17 lines to the page. The ink is silver and gold, with gold used only for the *nomina sacra* (sacred names, often abbreviated in Greek manuscripts).

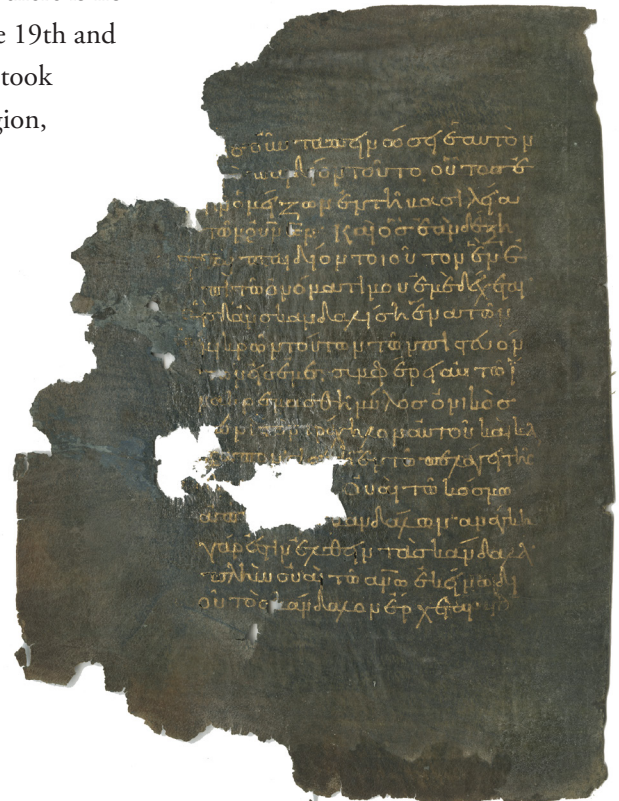


The Four Gospels

Albania, circa 867-899, Central State Archive

www.wdl.org/21767

Codex Aureus Anthimi, or Codex of Berat number 2 (Gregory-Aland no. 1143), is a Byzantine manuscript from the ninth century containing the four gospels. It is written on purple parchment (the color has now been deteriorated into yellowish-green) in Greek minuscule letters, in golden ink, in one column, with 17 lines to the page. The manuscript has four gold miniatures of the four Evangelists, making it a unique surviving piece of its time. The manuscript was copied in an imperial scriptorium in Constantinople or somewhere on the shores of Asia Minor during the period known as the Macedonian Renaissance. The manuscript was present in Berat, south central Albania, from 1356, but there is no record of how it came to that city. It was in Berat during the 19th and 20th centuries. After World War II, when the Communists took over Albania and launched a frenzied campaign against religion, the manuscript was hidden in a secret place at the cathedral church of Berat, together with the sixth-century *Codex Beratinus Purpureus Phi*. It was accidentally discovered in 1968, after having almost been destroyed by humidity. Under an agreement with the Academy of Sciences of China (Albania's main international ally at that time), it was restored at the Institute of Archeology in Beijing during 1971. Since its return from China in January 1972, the manuscript has been housed at the Central State Archive of Albania in Tirana. It is considered a unique treasure that belongs to the whole of humanity. In 2005 *Codex Beratinus Purpureus Phi* and *Codex Aureus Anthimi* were inscribed on the UNESCO Memory of the World register. The embossed metal plate covers of the manuscript were produced in 1805 and attached to the body, probably during a restoration at that time.



ANCIENT GREEK

Trebizond Gospels

Istanbul, Turkey, circa 1150, Walters Art Museum

www.wdl.org/13009



This Gospel book was probably made in Constantinople in the mid-12th century and is remarkable for the fine execution and monumental quality of its full-page miniatures. The opening for the Gospel of Matthew is missing, but the other three Gospels are prefaced with a pair of miniatures each: the respective Evangelist on the left and a scene from the Gospel story on the right. The combination of Saint John with the Raising of Lazarus is one found only in this manuscript. The text was copied by two scribes with distinctly different hands. One of them must have painted the ornament on folio 175 recto, which contains two falcons, a partridge, and a hare. Falcons were trained to chase game, hunting being a favorite pastime of Byzantine noblemen (the sort of people who would commission a luxury manuscript like this one). Folio 59 verso is a full-page miniature inscribed: "The Baptism." The Holy Spirit is shown descending over Christ in the form of a dove; two angels wait to receive him when he comes out of the water. The vaguely outlined figure on the lower left is a personification of the River Jordan. Saint Mark is seen on folio 60 recto holding an open book with the text of the beginning of his Gospel. In front of him is a writing desk, probably similar to the ones used by Byzantine scribes. The An-

nunciation is depicted on folio 102 verso. Mary is in the process of spinning purple thread for the curtain of the Holy of Holies in the Temple of Jerusalem. The Evangelist Luke appears in a half-page miniature on folio 103 recto. The Raising of Lazarus, a full-page miniature on folio 173 verso, shows Lazarus's sisters, Martha and Mary, very small in comparison to Jesus. The man to the left of Lazarus is holding his nose, because the dead body has begun decomposing. Saint John the Theologian is seen in a full-page miniature on folio 174 recto. Unlike the other Evangelists, Saint John is usually shown in Byzantine art as an elderly man. Here he sits at his writing desk, an oil lamp hanging above.

ANCIENT GREEK



ANCIENT GREEK

Marginal Psalter

Eastern Europe, circa 1280-1320, Walters Art Museum

www.wdl.org/13016

This manuscript, illustrated with 155 marginal paintings, is one of the few surviving “marginal psalters,” in which images provide a pictorial commentary on the Biblical text. Other examples include the *Khudov Psalter* (circa 850, Moscow, State Historical Museum, Muz. 129), the *Barberini Psalter* (circa 1050, Vatican City, Biblioteca Apostolica Vaticana, Vat. Barb. Gr. 372), the *Theodore Psalter* (1066, London, British Library, Add. Ms. 19,352), and a Cyrillic psalter made in Kiev (1397, Saint Petersburg, National Library of Russia, cod. OLDP, F6). The *Marginal Psalter* of the Walters Art Museum was apparently copied from the same 11th-century model as the Saint Petersburg manuscript, as the iconography of the two is very similar.





Language: **HEBREW**

Damascus Pentateuch/ כתר דמשק

Middle East and North Africa, circa 1000, National Library of Israel

www.wdl.org/11364

The *Damascus Pentateuch*, from around the year 1000, is one of the oldest extant Hebrew biblical manuscripts. It includes full vocalization, accentuation, and Masoretic annotation. The manuscript is defective in its beginning, as it starts with Genesis 9:26; Exodus 18:1–23 is also missing. Written on parchment in oriental square script, the text is in three columns per page, 20 lines per column. The manuscript belonged to the Jewish community of Damascus (hence its name) until 1915, when it was acquired by the collector and bibliophile D.S. Sassoon. In 1975 it was acquired by the Jewish National and University Library (what later became the National Library of Israel). Pentateuch is a term for the first five books of the Hebrew Bible: Genesis, Exodus, Leviticus, Numbers, and Deuteronomy. The Masoretic annotations are the collection of critical notes, compiled in the 7th–10th centuries by Jewish scribes and scholars known as the Masoretes and accepted as the authoritative regulator of the written and vocalized transmission of the Hebrew Bible.



Partial Hebrew Bible/ נביאים וכתובים

Germany, circa 1280, National Library of Israel

www.wdl.org/11366

This manuscript, possibly a remnant of a complete Hebrew Bible, includes books from the *Nevi'im* (Prophets) as well as the books of Chronicles and Psalms from the *Ketuvim* (Hagiographa or writings) section of the Bible. (The tripartite division of the Hebrew Bible includes the Torah, the Prophets, and the Hagiographa.) It includes full vocalization and accentuation, as well as some Masorah Parva notes. The latter are very brief notes on the side margins or between columns, which are part of the Masorah, the collection of critical notes, compiled in the 7th–10th centuries by Jewish scribes and scholars known as the Masoretes and accepted as the authoritative regulator of the written and vocalized transmission of the Hebrew Bible. The manuscript is on parchment, in Ashkenazi square script, with two columns per page and 28–30 lines per column. The leather binding was added by an apparently Christian owner of the manuscript in France in the beginning of the 18th century.



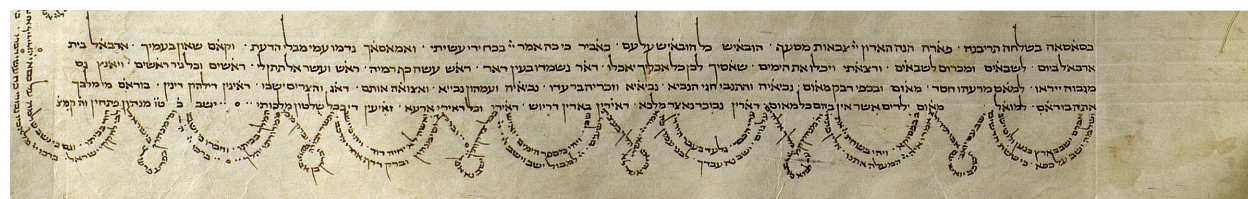
HEBREW

Hebrew Bible

Toledo, Spain, circa 1280, Complutense University of Madrid

www.wdl.org/17841

This manuscript of the Hebrew Bible is comprised of 340 large-format folios in parchment of excellent quality written in three columns. They present a beautiful Sephardic square letter of the biblical text, with Minor Masorah on the margins and between the columns, and Major Masorah in the upper and lower margins, in three and four lines respectively. The text has Tiberian Hebrew punctuation, which greatly resembles that in the best Eastern codices that are examples of this tradition. The *parashiyyot* (in singular, *parashah*, annual pericope) are indicated in the margin by means of the abbreviation *parash* or the letter *peh* (both decorated). The order of the books of the Bible coincides with the one prescribed in the Babylonian Talmud. In most cases, the Major Masorah is ornamental, especially in the outer margins of the first books of the Pentateuch, and forms micrographs with plant and geometric motifs that in places are reminiscent of large candelabra. This characteristic of the manuscript has given rise to some doubts about its place of origin, since candelabra-shaped micrographs are more common among Catalan Bibles of the second half of the 14th century. It seems clear, however, that this Bible cannot be associated with the Catalan school of the 14th century. It is dated to the 13th century, and the style of the candelabra in this manuscript is different from those in Catalan Bibles. The manuscript reproduces a note concerning proof of purchase that until recently was thought to be the colophon. It states that the Bible was bought by brothers Isaac and Abraham ben Maimón in Toledo in 1280. The manuscript's Toledan origin seems plausible given the *sedarim* (singular form, *seder*, triennial pericope), a typical feature of the Bibles of the Kingdom of Toledo. However, candelabra-shaped micrographs are not found in any other known Toledan





manuscript. At the end of the Pentateuch, the Early Prophets, the Latter Prophets, and the Chronicles are exhaustive Masoretic notes that state the total number of the verses and pericopes, as well as the verse, the word, and the medial letter of each book of the Pentateuch, along with other lists with information about the text. The verse recount, which appears at the end of each book of the Bible, generally appears within an ornate vignette (cut off in some cases). The manuscript was part of the collection owned, used, and annotated by the convert Alfonso de Zamora (circa 1474–circa 1544), teacher of Hebrew in Salamanca and Alcalá de Henares. Evidence for his ownership is apparent in his characteristic way of numbering chapters or naming the books of the Bible, for example. The manuscript is also known to be the one used extensively for the composition of the Hebrew text of the *Complutensian Polyglot Bible* of 1514. It has a Complutense (of Alcalá de Henares) cloth binding from the 16th century and bears the golden coat of arms of the Complutense University of Madrid.

HEBREW

Cervera Bible

Cervera, Lleida, Spain, 1299-1300, National Library of Portugal

www.wdl.org/14158

The *Cervera Bible* is among the oldest and most significant Sephardi Bibles to survive the destruction of most of the Jewish communities in the kingdoms of Castile and Aragon beginning in 1391 and the expulsion of the Jews from Spain in 1492 and from Portugal in 1498. An extremely rare example of the Iberian Hebrew paleography of its time, this manuscript on parchment consists of 451 folios in two columns, each with 31 lines. Profusely illuminated in gold and color with Mozarabic and Jewish motifs, it includes the books of the Old Testament, the Masorah (the body of textual criticism of the Hebrew Scriptures with notes on writing, vocabulary, and variant sources, pronunciation, and other comments), and a grammatical treatise, *Sefer Ha-Nikud* ('The book of vocalization, which is better known as *Et Sofer*, literally, "The writer's pen"), written by Rabbi David Kimhi (circa 1160–circa 1235). The scribe who copied the main text, Samuel Ben Abraham ibn Nathan, is identified in the colophon at folio 434 recto. This page also states that the work was executed in Cervera (present-day Lleida Province, Catalonia, Spain); it was begun on July 30, 1299, and completed on May 19, 1300. This colophon also originally included the identity of the patron, which was later erased, probably because of a change of ownership. The identity of the illuminator, Josef Asarfati, a Jew of French origin who settled in

Castile, is found in the last folio of the codex, a colophon in zoomorphic letters, making this is a rare example of a Hebrew manuscript containing

an explicit signature of the artist. The identity of the Masorah scribe (Josue ben Abraham ibn Gaon) is also known, as his name is inscribed in 20 places in the Masoretic text. The illuminations are spread across many frames and display a remarkable diversity of color and forms. They include ornamental page borders, full-page illuminations representing Jewish iconography, and smaller illuminations illustrating parts of the Old Testament or symbolizing its different books or depicting objects from the Tabernacle used in worship. Some of the illuminations have a largely decorative function (e.g., the hunting scenes





and the drolleries). Many of the full-page illuminations are found in the treatise on grammar, where they frame the text with architectural, animal, and human-figure motifs. The Masoretic text is developed in micrographic script, forming geometric schemes and stylized vegetable, animal, and mythic animal motifs. The binding, with cardboard folders covered in red leather and engravings in gold and marbled flyleaves, dates from the 18th century. The manuscript was acquired in 1804, in The Hague, on the initiative of António Ribeiro dos Santos (1745–1818), head librarian of the Royal Public Library of the Court in Lisbon, for the sum of 240,000 reis.





HEBREW

Hebrew Bible/ תנ"ך

Spain, circa 1300, National Library of Israel

www.wdl.org/11363

This manuscript Hebrew Bible with full vocalization, accentuation, and Masorah annotation was created in Spain in around 1300. The Bible is illustrated and decorated in color, silver, and gold. The books of the Bible are arranged in the conventional order later adopted in Hebrew printed editions, with the exception that Ecclesiastes precedes Lamentations. Written on parchment in Sephardi square script, the manuscript has three columns per page, with 35 lines per column. The Masorah Magna notes are written in micrography. Masorah refers to the collection of critical notes, compiled in the 7th–10th centuries by Jewish scribes and scholars known as the Masoretes, and accepted as the authoritative regulator of the written and vocalized transmission of the Hebrew Bible, especially in matters of spelling, vocalization and accentuation. The Masora Magna refers to the relatively long notes on the upper and lower margins of a Bible manuscript, as distinguished from the notes surrounding the first letter of each book (the Initial Masorah) and on the side margins or between columns (the Masorah Parva). The Jewish National and University Library (what later became the National Library of Israel) received the manuscript as a gift in 1969.



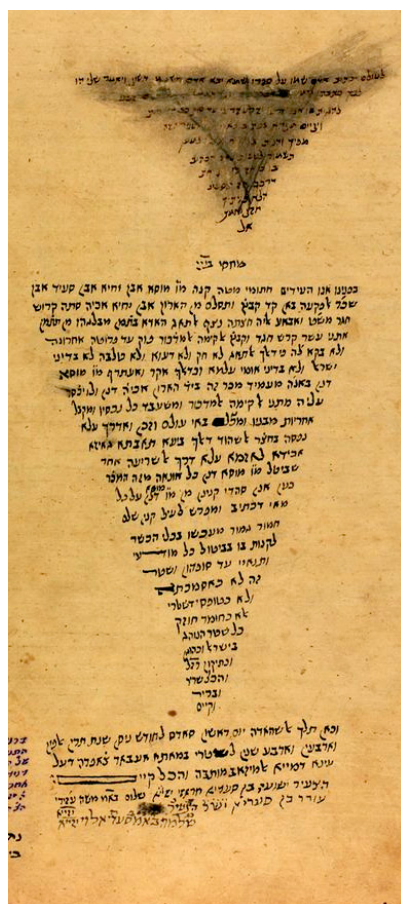


HEBREW (AND ARAMAIC)

Torah with Haftarah Selections/ תורה

Sana'a, Yemen, 1485, National Library of Israel

www.wdl.org/11365



This Hebrew Pentateuch with Haftarot (portions from the Prophets section of the Hebrew Bible, read in synagogue on Sabbaths and holidays following the Torah portion) added at the end was created in Sana'a, Yemen, in 1485. The manuscript includes full vocalization, accentuation, and Masorah annotation. The Haftarot include the Targum, or Aramaic translation, following each verse. Preceding the Torah text itself are two grammatical treatises (comprising 15 leaves in total) common in Yemen. The manuscript is written on paper in Yemenite square script, in two columns per page, with 25 lines per column. Created by David ben Benayah ben Saadiah ben Zekhariah, a member of a well-known family of Yemeni scribes, the manuscript has been owned by the Hibshoosh family since 1910. The three divisions of the Hebrew Bible are the Torah (Pentateuch), the Prophets, and Writings or Hagiographa. The Masorah annotations are the collection of critical notes, compiled in the 7th–10th centuries by Jewish scribes and scholars known as the Masoretes, and accepted as the authoritative regulator of the written and vocalized transmission of the Hebrew Bible.



The Haftarah

Croatia, circa 1700-1799, Slovak National Library

www.wdl.org/7382

This illuminated, undated codex thought to date from the 18th century consists of a Haftarah (also seen as Haftorah) in 263 parchment sheets stitched together in a leather binding. In the Jewish tradition, a Haftarah is a reading from the Prophets for the Sabbath, festivals, and holy days. This one contains the five books of Moses (also known as the Pentateuch); parts of the books of the Prophets; transcriptions of the five short books of the Hebrew Bible (Song of Songs, Ruth, Lamentations, Ecclesiastes, and Esther) that form a group known as the Hamesh Megillot (Five scrolls); the Book of Proverbs; and prayers for every day, Sabbaths, and holy days (according to Ashkenazi practice). The scribe and probably the illuminator of this manuscript was Abraham bar Chizkija ha Lévi. The manuscript previously was owned by Samuel Gráf of Csakatorn and by Anton Kohn of Zagreb, who had it in his possession around 1858. A third owner was Moses Issachar, son of Isaac of Schleining. It is now in the collections of the Slovak National Library.



HEBREW

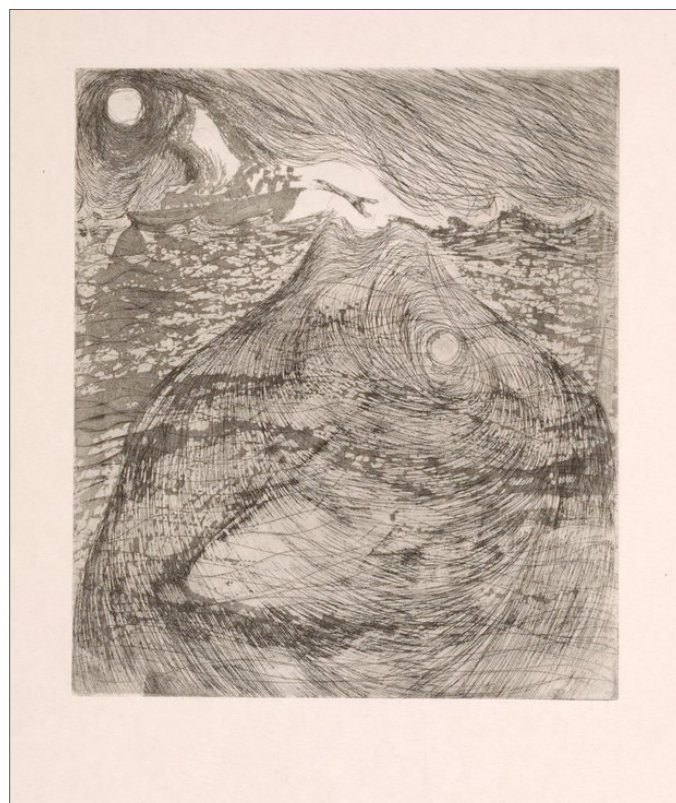
The Haftarah of Jonah/ מפטיר יונה

Jerusalem, 1992, Library of Congress

www.wdl.org/690

This work is an artist's edition of the Book of Jonah, one of the twelve later or Minor Prophets in the Hebrew Bible. In the Jewish tradition, a Haftarah is a reading from the prophets, which takes place on the Sabbath, festivals, and holy days. With its emphasis on the theme of repentance, the Book of Jonah has become a traditional part of the synagogue service on the holiest day in the Hebrew calendar, Yom Kippur, the Day of Atonement. This Haftarah was created with original etchings and a commentary by Mordechai Beck and Hebrew calligraphy by David Moss. The book is on handmade Abaca paper produced for this edition at the Tut-Neyar Paper Mill, Zichron Ya'akov, Israel. The text was printed on an 1886 Albion handpress at the Jerusalem Print Workshop.

קום לך אל יענה העיר הגדולה וקרא עליה כי עזבה רעתם לפני יי וזה לברכה תרשיש מלפני יי וזה נדר יפי ומצא אנה באה תרשיש ויהן שכרה נדר בה לבוא עמהם תרשיש מלפני יי וזה הטיל רוח גדולה אל ים ויהן סער גדול בים והאנה חשבה להשבר ויראו המלחים ויועקו איש אל אלו וישלו את הכלים אשר באנה אל ים להקל מעליהם וינח יד אל ירבע הספינה ושכב וירדם ויקרב אליו רב החבל ואמר לו מה לך עדים קום קרא אל אלהיך אולי יתעשת האלהים לנו ולא נאבד ואמר איש אל דעו לנו ונפלה נדלות ונרעה בשלמי הרעה הזאת לנו ופלו נדלות ופלו נדלות על יונה ואמרו אליו הגדה נא לנו באשר למי הרעה הזאת לנו מה מלאכתך ומאן תבוא מה ארצך ואמר מזה עם אתה ואמר אליהם עברי אנכי ואת יי וזה אלהי השמים אנ ירא אשר עשה את ים ואת היבשה ויראו האנשים כי ראה גדולה ואמרו אליו מה זאת עשית כי ידעו האנשים כי



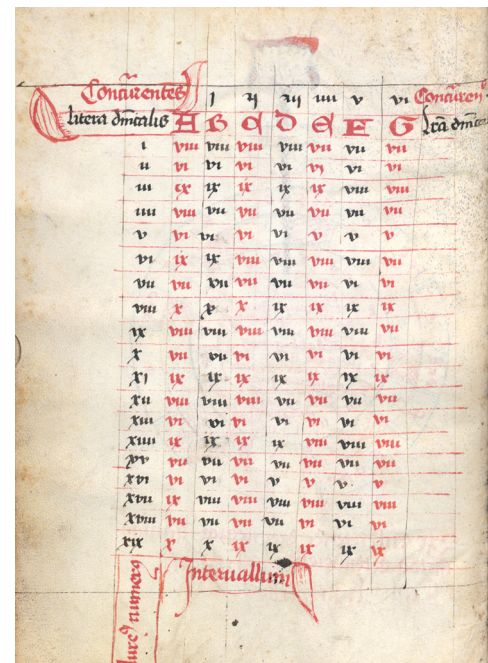
Language: HUNGARIAN

Codex of Munich

Hungary, circa 1466, Bavarian State Library

www.wdl.org/18406

The *Codex of Munich*—as this manuscript is usually called—is one of the most important early Hungarian manuscripts in existence. It contains two separate units, a calendar and the oldest Book of Gospels in the Hungarian language. The latter is part of the so-called Hussite Bible, the only written vestige of Hussitism in Hungary. The translation is thought to have been produced by two Hungarian divines, Tamás Pécsi (Thomas de Quinque Ecclesiis) and Bálint Újlaki (Valentinus de Ilok), who as students in Prague (then in Bohemia) had come under the influence of the teachings of Jan Hus (circa 1369–1415). The original manuscript of the Hussite Bible has not come down to us; only partial copies have survived. The principal exemplars are, apart from the *Codex of Munich*, the *Codex of Vienna* (excerpts from the Old Testament, preserved by the National Széchényi Library in Budapest), and the *Apor Codex* (translation of the 150 Psalms, owned by the Székely National Museum in Sfântu Gheorghe, Romania). The Munich manuscript was written by György Németi in Târgu Trotus (Moldavia) in 1466. It consists of 124 pages and contains the four Gospels, with the beginning of each Gospel decorated with an ornamental border. The codex is famous both for the text, but also as a literary monument, as Pécsi and Újlaki for the first time adopted the orthographic system of writing special sounds with diacritic marks. It is unknown where the codex went after its completion. It came to the newly founded Munich court library, today's Bavarian State Library, together with the library of Johann Albrecht Widmanstetter (circa 1506–57) in 1558. It is quite probable that Widmanstetter received the book in his position as chancellor at the Viennese court from Tamás Nádasdy, the representative of the Hungarian king in the early 1550s.



Language: **ITALIAN**

Epistles, Gospels, and Popular Readings in the Tuscan Language/ Epistole [et] Euangelii [et] Lectioni vulgari in lingua toschana

Italy, 1495, Library of Congress

www.wdl.org/11360

This devotional book in Italian ('the language of Tuscany'), published in 1495 by Piero Pacini da Pescia (active, circa 1495-1514), is considered the greatest Florentine illustrated book of the 15th century. It contains 144 large woodcuts, all but eight original to this text, 24 small images of saints and prophets, and a series of 14 different border styles. The large number of images, along with the quality of the designs and execution, make this work a treasure of Florentine design and one of the truly important sources for the study of the Renaissance woodcut. The title leaf is one of the most striking of the period and reflects the influence of Florentine painting on woodcut composition. This influence is also visible in the large woodcuts, where the styles of the artists Donatello, Alessandro Botticelli, and Domenico Ghirlandaio can be identified. In addition to compositional format, the woodcuts exhibit convincing representations of the human form in motion and nearly always succeed in focusing the attention of the viewer on the dramatic action of the Gospel story. This volume is one of two known copies of the book. This copy is from the Rosenwald Collection of the Library of Congress.



Language: **LATIN**

The Ashburnham, or Tours, Pentateuch

Tours, France, circa 500-599, National Library of France

www.wdl.org/20009

This illustrated manuscript of the Pentateuch in the Latin Vulgate was made in Spain, North Africa, Northern Italy, or Rome in the late sixth century. The manuscript reached Frankish Gaul during the eighth century. It was kept in Tours during the following century, where it remained for about 1,000 years. The manuscript is fragmentary. Originally 208 folios, it contains 129 original folios and 13 folios made in eastern France and added in the ninth century (folios 3–4, 8, 37–38, 60–64, 122, 129) including one Carolingian folio (folio 33). References to gaps in the text were noted in several places on the manuscript in the tenth century. The biblical books preserved are (with significant gaps): Genesis, folio 2 recto–49 verso (starts with a table of contents); Exodus, folios 51 recto–90 verso (with a table of chapters under arches, folios 51 recto–53 recto, the end missing); Leviticus, folio 91 recto–115 recto; Numbers, folios 115 verso–141 verso; and Deuteronomy, folio 142 recto. The writing is in uncial script, with marginal additions mixing uncials and half-uncials, sometimes with ligatures. Folio 32 verso is in Carolingian minuscule. The manuscript originally contained 69 full-page paintings, only 18 of which remain; many of them contain multiple narratives. It was stolen in Tours in 1842 by Count Guglielmo Libri, a mathematician, physicist, and Inspector of the Libraries of France, a position he used to purloin many precious books and manuscripts. He sold almost 2,000 of them, including the Pentateuch, to the bibliophile fourth Earl of Ashburnham in 1847. After the death of the earl in 1878, and after lengthy negotiations, the manuscript was acquired by the National Library of France in 1888.





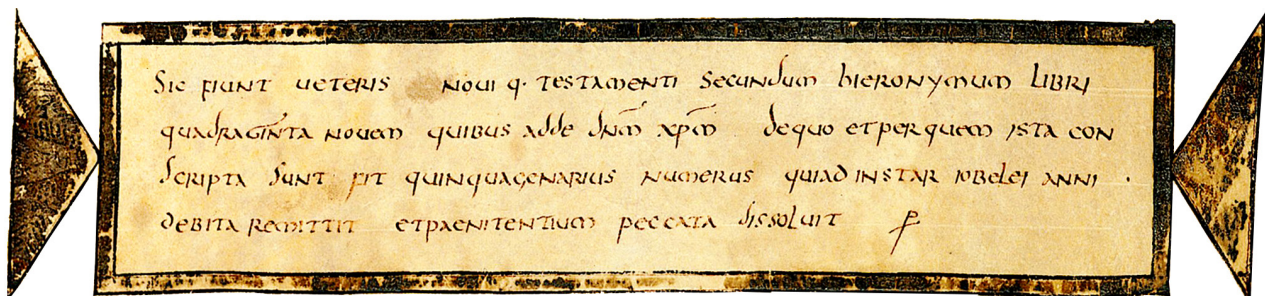
LATIN

Codex Amiatinus

England, circa 688-713,
Medicea Laurenziana Library

www.wdl.org/20150

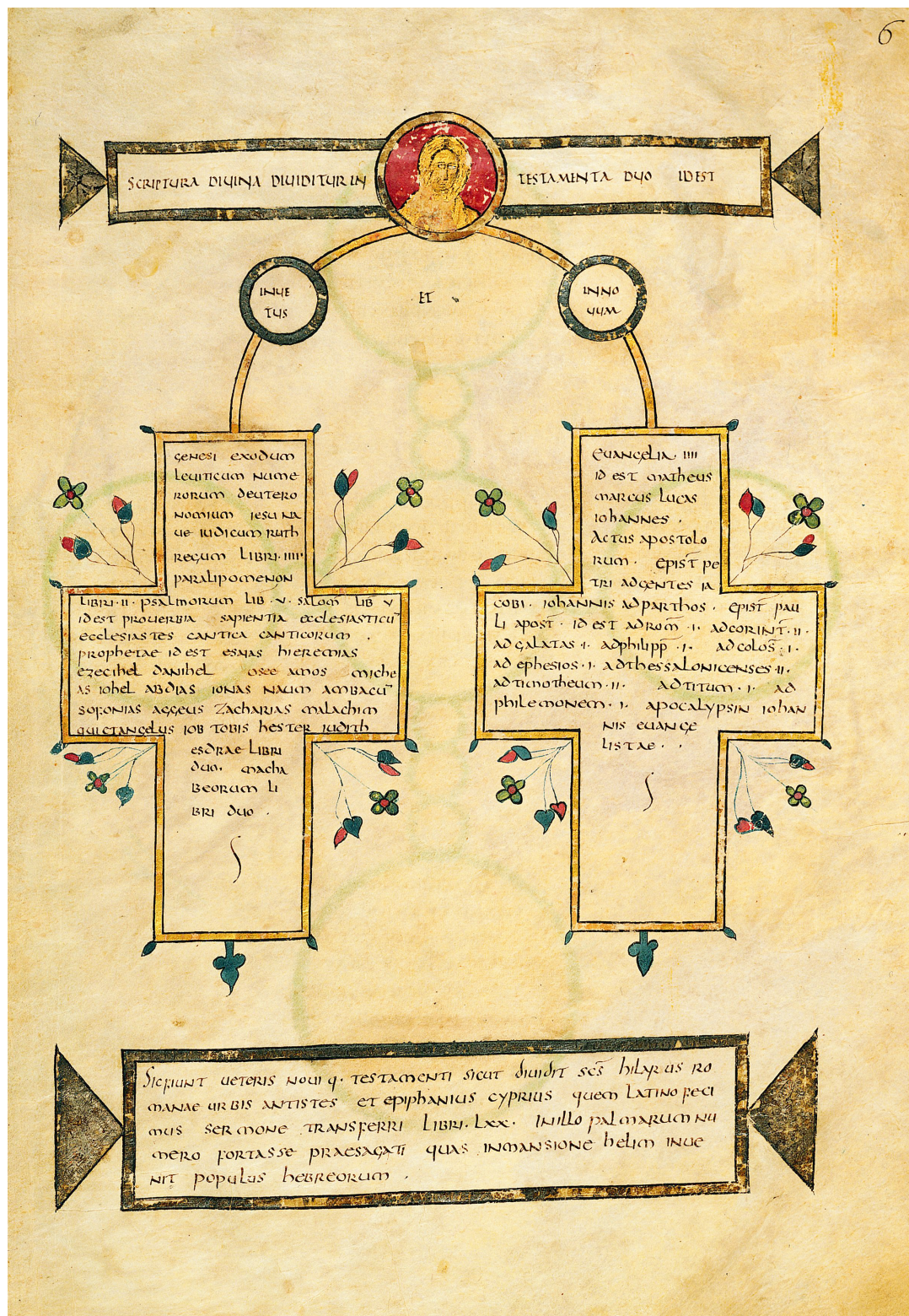
The *Codex Amiatinus* is the earliest surviving manuscript of the complete Bible in the Latin Vulgate. It is considered the most accurate copy of Saint Jerome's original translation and was used in the revision of the Vulgate by Pope Sixtus V in 1585–90. Preserved in the Medicea Laurenziana Library in Florence, it is one of the world's most important manuscripts. In his *Ecclesiastical History of England*, the English historian and scholar known as the Venerable Bede (673–735) records that the Benedictine monk Ceolfrid (642–716), abbot of Wearmouth and Jarrow and a teacher of Bede, commissioned three large Bibles from the abbey's Wearmouth-Jarrow scriptorium, two of which were placed in each of the twin churches in Wearmouth and Jarrow and the third of which was intended as a gift for the pope. The Bibles were copied from the sixth-century *Codex Grandior*, now lost. Of the three texts, only the exemplar that later came to be known as the *Codex Amiatinus* survives. Completed by seven different scribes, it was presented to Pope Gregory II by associates of Ceofrid, who died on his way to Rome in 716. The manuscript was kept for centuries in the Abbey of the Holy Savior at Monte Amiata in Tuscany before it came to the Laurentian Library in 1782, following the suppression of the religious orders by Pietro Leopoldo I, Grand Duke of Tuscany (ruled 1765–





In illo tempore
 Jesus exiit de templo
 et discipuli eius
 secuti sunt. Et ait
 illis: Amen dico
 uobis: qui in hoc
 templo, in diebus
 istis, edificabitur
 ecclesia. Et quicquid
 alligaueritis super
 terram, etc.



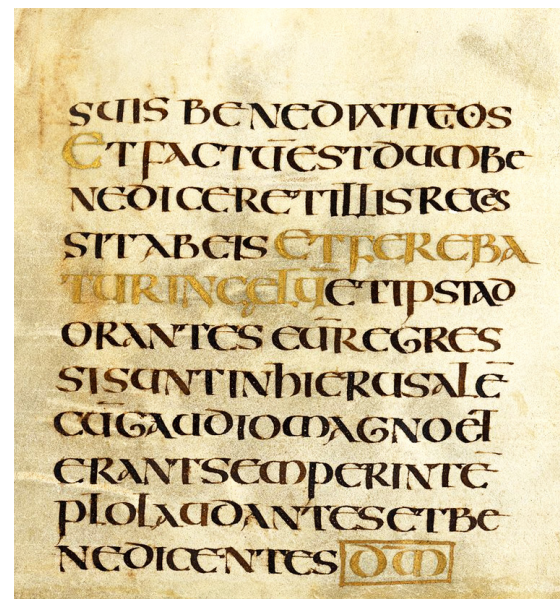


Codex Aureus

England, circa 750, National Library of Sweden

www.wdl.org/17185

Codex Aureus is one of the most opulent of all surviving English medieval manuscripts. It was produced around the year 750 in the south of England, probably at Canterbury. The manuscript was written on alternate purple and uncolored leaves in uncial script in black, red, white, gold, and silver inks. Two of the four full-page portraits of the Evangelists have survived, made in Anglo-Saxon style with strong Byzantine and Italian elements. The uncial script, arranged on certain pages in patterns known as *carmina figurata* (figure poems), the miniatures of the Evangelists, and the use of purple parchment all emulate the splendor of imperial manuscripts from late antiquity. Three of the leaves are mutilated; half or the major part of each has been cut away, but without any missing text. The manuscript originally had at least a further five, and probably more, leaves. One endleaf is at the front, added perhaps after medieval times; the back endleaf is missing. According to an Anglo-Saxon inscription from the ninth century, the *Codex Aureus* was carried off by Vikings during a raid, but about a century later it was restored to Christ Church Cathedral in Canterbury. It is presumed that the codex subsequently remained at Canterbury Cathedral throughout the Middle Ages. Its postmedieval history is unknown until almost the end of the 17th century, when Johan Gabriel Sparwenfeld (1655–1727), Swedish envoy and distinguished linguist and philologist, bought the manuscript in Madrid in 1690 from the famous library of Gaspar de Haro, seventh Marqués del Carpio (1629–87). Sparwenfeld donated the *Codex Aureus* to the Royal Library (National Library of Sweden) in 1705.







Gospel Book/ Evangelarium

Mainz, Germany, circa 800-825, Bavarian State Library

www.wdl.org/8923



This famous and impressive Carolingian gospel probably was written in the scriptorium of Mainz in the first quarter of the ninth century. Its decoration comprises canon tables in the form of arcades painted in red, green, greyish blue, violet, yellow, and ochre, with their architectural frames decorated with floral and geometrical patterns. The portraits of all four of the evangelists, probably executed by two different painters, are preserved. The canon tables and two of the portraits (those of Matthew and John) apparently were modeled after the so-called *Ada Gospels*, now preserved in the municipal library of Trier (Cod. 22). The other evangelist portraits were based on a different model, which, it has been suggested, must have been similar to the southern English *Codex Aureus*, which is today kept in the Royal Library of Stockholm (Ms. A. 135). English, in particular southern English, influence also can be seen in the style of most of the larger initials, which accords with the presumed origin of this manuscript in the Mainz–Hersfeld area in the cultural region of Hesse in central Germany. This was one of the main areas of the Anglo-Saxon mission to the continent in the eighth century. Mainz was the archiepiscopal seat of Saint Boniface (circa 680–754), the English-born “Apostle of the Germans” and the first archbishop of Mainz, while the Benedictine monastery of Hersfeld was founded by two of Boniface’s disciples.



LATIN



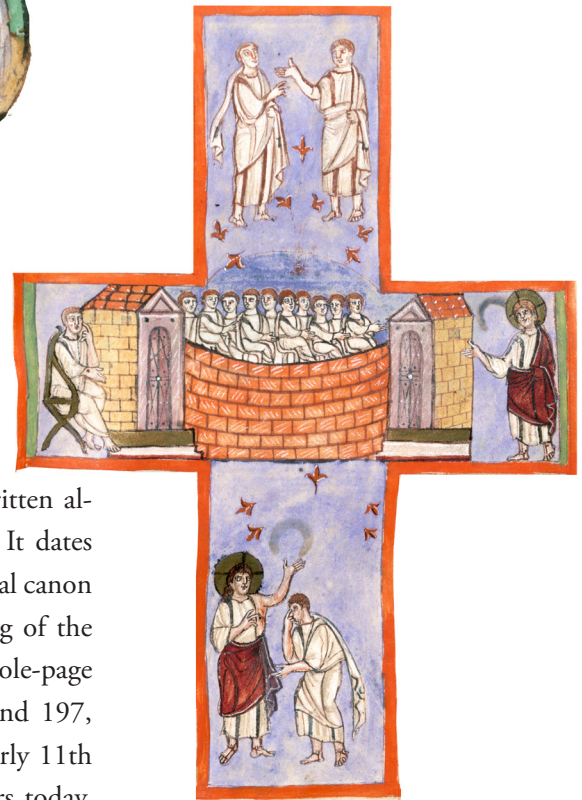


Purple Gospel/ Purpur Evangeliar

Augsburg, Germany, circa 800-825, Bavarian State Library

www.wdl.org/13465

This sumptuous manuscript, known as the *Purple Gospel*, is written almost entirely in gold and silver on purple-stained parchment. It dates from the first quarter of the ninth century. It contains architectural canon tables and decorated initials in gold and silver at the beginning of the texts of the four gospels and of the prologue to Mark. Four whole-page miniatures of scenes from the New Testament, on folios 24 and 197, were formerly thought to be Ottonian copies (early tenth to early 11th centuries) made from models from late antiquity; most scholars today, however, consider them contemporary with the rest of the manuscript and based on a sixth century exemplar. The manuscript bears monograms at the end of the codex; these were formerly ascribed to the abbot-bishop of Reichenau-Basel, Hatto (806–23). The scholar B. Bischoff, however, interpreted them as “HANT ω EPISCOBVS”, and related them to the holder of the episcopal see of Augsburg of the same name (807–16); this interpretation is today generally accepted. The manuscript was presented to Duke Wilhelm V of Bavaria by Johann Georg Werdenstein in 1587; it was thus part of the earliest collections of the Munich court library, the predecessor of the Bavarian State Library.



LATIN



Gospels/ Evangelium

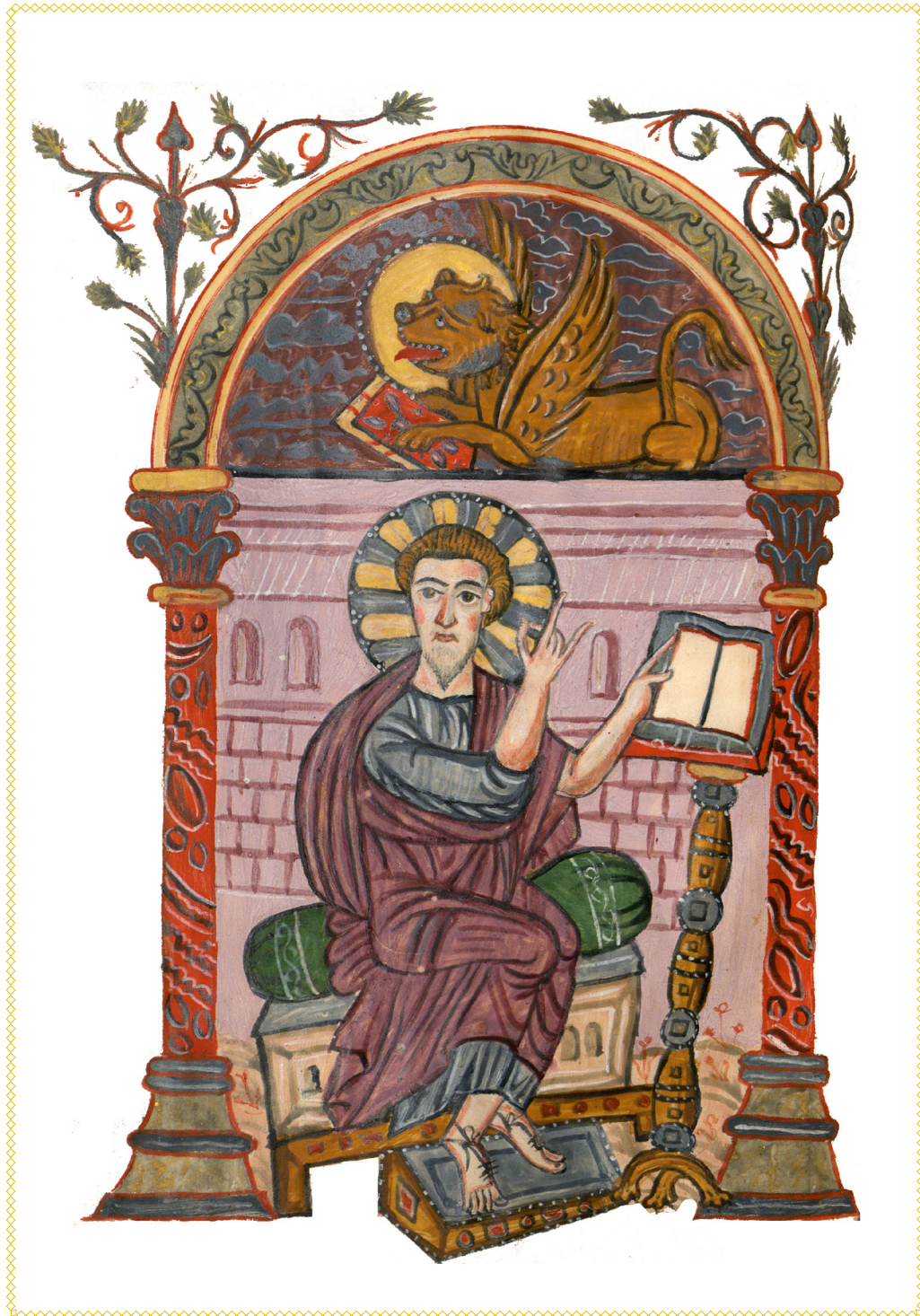
Mainz, Germany, circa 825-850, Bavarian State Library

www.wdl.org/13464



This Gospel book from the Carolingian period is a product of the Mainz school of calligraphy and illumination, which was a successor to the palace (or court) school of Charlemagne. In its canon tables and portraits of the evangelists, it blends the Ottonian style from the tenth century with the traditions of the earlier Carolingian Ada group (late eighth century). The manuscript received its fine binding in the Ottonian period. Its most valuable parts are the two outstanding ivories. The baptism of Christ is represented on the front cover; on the back are shown the Annunciation and the birth of Christ. It is uncertain whether the ivory on the back cover originally belonged to this codex. The Gospel book was originally owned by Bamberg Cathedral, to which it had possibly been presented by Emperor Henry II (reigned 1014–24). The Ada group refers to a set of ivory carvings and a group of about 10 illuminated manuscripts, named after a circa 750 gospel book commissioned by Ada, half-sister of Charlemagne. These works are the earliest examples of the court school of Charlemagne.





LATIN

Gospel Book / Evangelarium

Sankt Gallen, Switzerland, circa 850-950, Bavarian State Library

www.wdl.org/8922

This manuscript originated in the monastery of Saint Gall in eastern Switzerland in the late-ninth or early tenth century. Because of its typical style of decoration, it has been ascribed to the “Sintram Group” of manuscripts, after the scribe and calligrapher Sintram, who was active at Saint Gall in the ninth century and whose handwriting was known and admired in much of Europe. This decoration consists of an impressive script in monumental (square) capitals, the interspaces of which are filled with gold and silver, two-line rustic capitals, and uncial script or monumental capitals in gold at the beginning of texts. The canon tables display rows of arcades, drawn in red ink and decorated with floral and geometrical motifs filled in bright blue, gold and silver. The numerous initials are usually decorated with gold or silver floral or animal motifs or interlace. The miniatures in this manuscript, however, are not typical of the famous Carolingian school of Saint Gall and have been linked to exemplars from the court school of Charles the Bald (823–77). Two of the portraits of the evangelists, those of Mark and John, are preserved and are fine examples of Carolingian painting.



Freising Gospel Book/ Evangeliarium

Freising, Germany, circa 860, Bavarian State Library

www.wdl.org/8921

This Carolingian gospel exemplifies the position of Bavaria as a meeting point of different artistic traditions. The text and the choice of prologues correspond with those in older Salzburg manuscripts and can be traced back to an Italian prototype. The marvelous manuscript, written during the episcopate of Anno of Freising (854–75), has in the margins of its leaves numerous critical notes on the text, including a series of Greek variants. Other influences can be observed in the decoration, which consists of interlace initials, an 18-page canon sequence, and four pictures of the evangelists. The influence of the Carolingian school of Rheims is directly discernible in the agitated painting style of the portraits of the evangelists. The ornamental decoration of the manuscript is likewise characterized as being permeated by various artistic traditions. In a group of related Freising gospel manuscripts, this codex comes first both in time and in quality. Carolingian refers to the period in which much of Western Europe was ruled by the dynasty established by Pepin the Short in 751, whose son, Charlemagne, was crowned Holy Roman emperor in 800 and ruled the empire until his death in 814. The Carolingian Renaissance of about 775–900 was marked by achievements in art, architecture, literature, religion, and law.





Gospels of Luke and John

Mainz, Germany, circa 875-925, Bavarian State Library

www.wdl.org/13462

This manuscript containing the gospels of Luke and John originally formed a whole with another gospel book fragment now preserved in Weimar. The Weimar manuscript contains prologues, canon tables, the gospels of Matthew and Mark, and, at the end, the *argumentum* (introduction) and *breviarium* (summary) to Luke. Each gospel begins with a portrait of the evangelist and a full-page initial. The manuscript, of high quality, is clearly the work of an important scriptorium influenced by that at Saint Gallen; it may have been written at Mainz.

Bobbio Psalter/ Psalterium

Milan, Italy, circa 875-899, Bavarian State Library

www.wdl.org/14692

Together with two manuscripts in the Vatican Library, this psalter preserves the so-called diacritical Milan recension of the Psalms, which was carried out between the end of the eighth century and the middle of the ninth century. The Psalms, the core of the work, are preceded by a critical foreword on the text and by other introductory matter; biblical canticles and hymns in a typical Milan arrangement are annexed. According to recent research, the present copy was produced as early as the last decades of the ninth century in Milan, where the manuscript remained for at least three centuries. It remains unclear how it came into the ducal art collection in Munich, where it must have arrived by 1580 at the latest; from there it was transferred to the court library. Besides a full-page picture of David as Psalmist, the manuscript is decorated with interlace frames and numerous historiated and figured initials. The stylistic model is Franco-Saxon illumination, here with regional variations. Influences from late antiquity have been noted, particularly in the treatment of the figures.



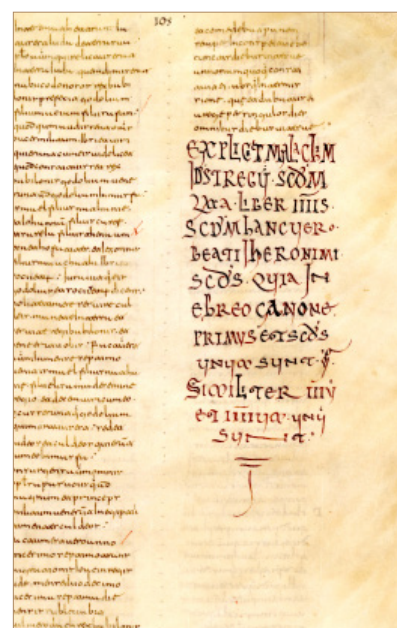


The Seville Bible/ Biblia hispalsense

Seville, Spain, circa 900-950, National Library of Spain

www.wdl.org/10638

Biblia hispalsense (The Seville Bible), also known as the *Toletanus Codex*, is a manuscript from the first half of the tenth century, in Latin written in lower-case Visigothic script by at least four copyists. The titles also appear in Hebrew, and there are notes in Arabic in the margins. The manuscript consists of booklets of eight sheets each, on parchment, with the text in three columns of 63–65 lines. Included are the texts of the Old and New Testaments, with a preface, prologues, and commentaries by Saint Jerome, Saint Isidore, and others. Despite its clearly Christian format and content, the Arab influence of the Moorish occupation of Al-Andalus is notable in the ornamentation, and in the double horseshoe arch with a decorative motif in the form of flowers and leaves typical of Islamic art. The symbols of the Evangelists, Saint Luke and Saint John, are included and there are drawings of the prophets Micah, Nahum, and Zechariah, and some initials with birds and fish. Some capital letters and captions appear in blue and red. The manuscript shows some deterioration, particularly in the early pages. Partial Arabic numbering survives from the 15th and 16th centuries, and a complete set from the 18th century. The final pages contain a fragment of a Latin glossary from a different codex. A note on page 375v states that Servando from Seville gave the book to his friend the bishop of Córdoba, who in 988 gave it to the Church of Saint Mary in Seville. It came to the National Library of Spain with other materials from Toledo Cathedral in 1869.



Corvey Gospel Fragment/ Evangeliorum Fragmenta

Höxter, Germany, circa 900-999, Walters Art Museum

www.wdl.org/13017

This manuscript consists of four folios from a Gospel book that was likely made at the monastery of Corvey in western Germany during the mid-to-late tenth century. Dating to the reign of Otto I, these pages are a magnificent example of early Ottonian manuscript illumination. The heavily ornamented pages, which introduce the Gospels of Luke and John, shine with gold and jewel-like colors against dyed purple grounds. These pages combine monumental classicizing square capitals on purple grounds with rich and complex interlace. This fragment contains the opening pages of Luke (folios 93–94) and John (folios 137–38) that were originally part of Rheims, Bibliothèque Municipale, Ms. 10. The latter is a Gospel book originally owned by the Chapter Library of the Cathedral of Rheims until it was confiscated, along with the rest of the cathedral's manuscripts, during the French Revolution. Related manuscripts include New York, Pierpont Morgan Library, Ms. M. 755 and New York Public Library, Ms. 1.



BIBLIOTHEQUE SAINTE-GENEVIÈVE

Paris, le 5 mars 1917

Mon cher Collège
Voilà, moi, de ma part, une réponse à la lettre de votre
amable lettre du mois de janvier, mais j'ai été tellement
occupé par la santé de ma mère que j'ai dû négliger
ma correspondance. Je suis de nouveau plus rassuré et
peux.

En ce qui concerne le fragment d'évangélaire, j'en
suis très content de la reproduction, mais mon avis :

1) Je la date plutôt de la fin du IX^e siècle. Il y a
en ces lettres de finesse dans la sculpture et on sent une main
habile dans l'ensemble.

2) L'art de ce fragment de reliure à l'école de
Franco-Saxonne (voir mes plaques XCIII - CX)
toutes les lettres sont entièrement gravées, c'est-à-dire en relief, et
sont enroulées, les lettres gravées de la même façon (comme le grand
I de l'épître de St Jean) et des éléments de l'art.

Gospel Book from the Bamberg Cathedral (Reichenau Gospel)/ Evangeliar aus dem Bamberger Dom

Reichenau, Germany, circa 1000-1020, Bavarian State Library

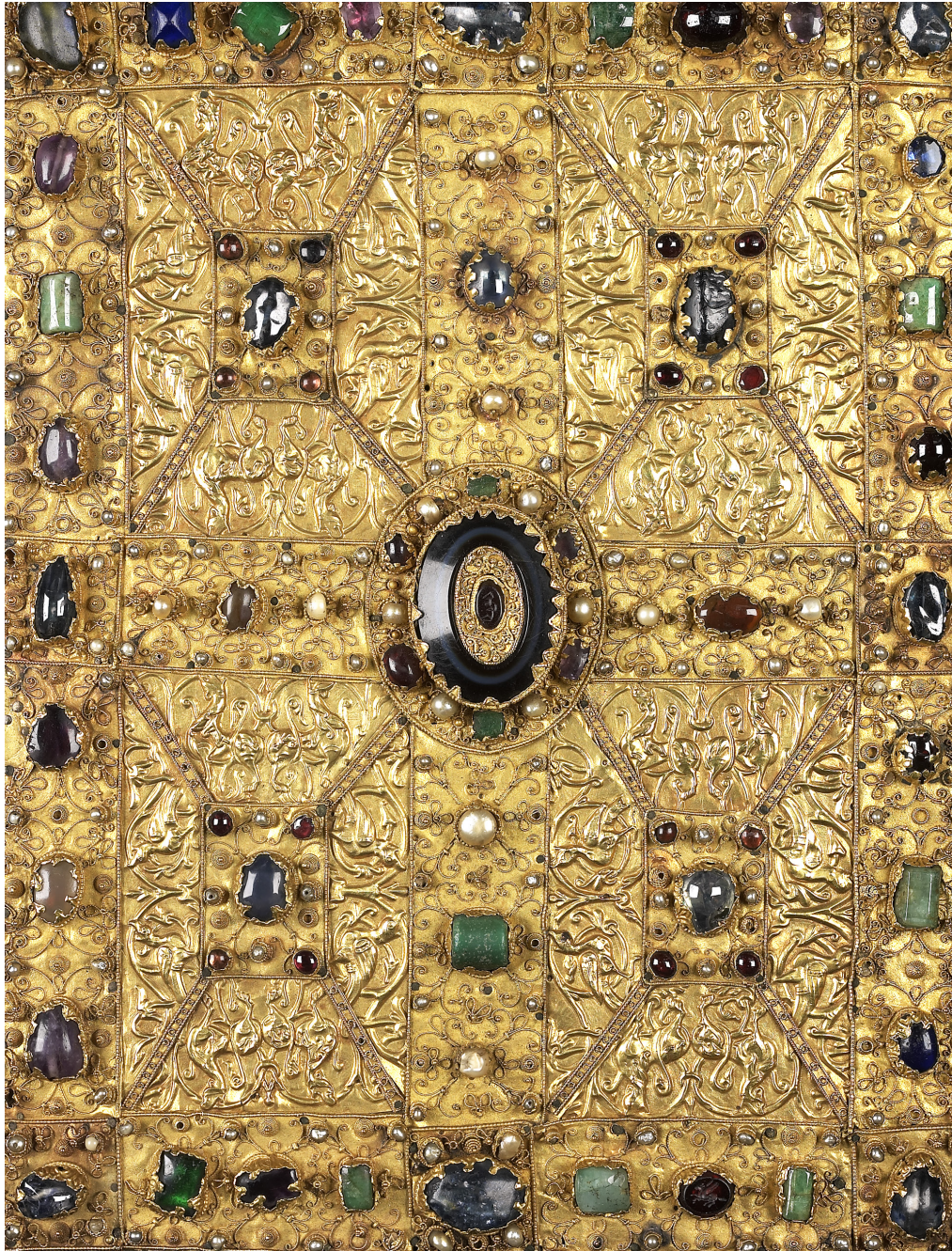
www.wdl.org/4101

The gospel from the cathedral of Bamberg is one of the most important masterpieces of book painting from the Benedictine abbey on the island of Reichenau in Lake Constance in southern Germany. In the 10th and 11th centuries, this abbey was the site of what was probably Europe's largest and most influential school of book illumination. Book production reached its artistic peak between around 970 and 1010–1020, a period known as the Ottonian Renaissance (after Otto I, Otto II, and Otto III, German kings and Holy Roman Emperors of the Saxon dynasty who ruled during this time). These richly illustrated codices were in most cases commissioned by high-ranking persons. This manuscript was made for Emperor Henry II (ruled, 1002–1024), the successor of Otto III, who presented it to the Bamberg Cathedral. The gold cover is one of the most beautiful examples of Ottonian book binding.



The principal theme of medieval bindings—the Glorification of Christ—is represented by gold work of extraordinary artistry. The cross of triumph, with a large oval agate at its center, dominates the composition. The introductory picture shows Christ, as victor and source of life, in the Tree of Life, surrounded by the symbols of the evangelists. In the lunettes of the evangelists, the symbol of each evangelist is linked with one of the major events of salvation. The iconography of the manuscript, with its rich and unusual array of references, is unique in Reichenau illumination. The illuminated manuscripts from the Ottonian period were inscribed in the UNESCO Memory of the World register in 2003.





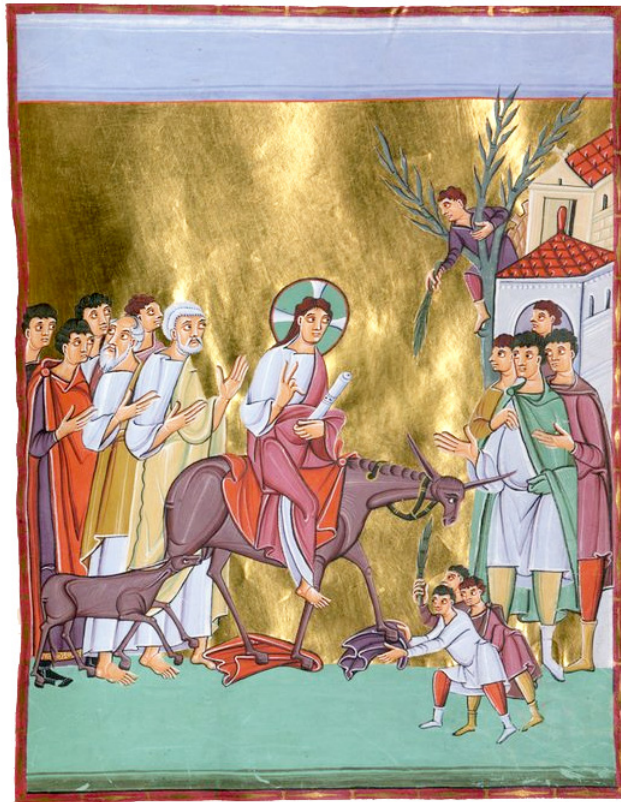
Pericopes (Sections) Book of Henry II

Reichenau, Germany, 1007-1012, Bavarian State Library

www.wdl.org/14712

This Gospel manuscript, probably the most impressive work of the Reichenau school of illumination, was commissioned by Henry II (973–1024) for Bamberg Cathedral, which he founded in 1007 and dedicated in 1012. A dedicatory poem and a full-page miniature, in which Henry and his wife Cunegunda (also seen as Kunigunde) are crowned by Christ, commemorate the royal donor, who was crowned Holy Roman Emperor in 1014 and later was canonized. The generously proportioned manuscript, with its wide margins, combines great care in execution with extraordinary artistic power. In the boldly expressive figures with their imperious gestures, Reichenau illumination attains the sublime. For the binding, precious materials were provided by the emperor, who is again named in an inscription. The Crucifixion ivory from the time of Charles the Bald may possibly have come from the back cover of the *Codex aureus*, a ninth century Gospel written for Charles the Bald and preserved in the monastery of Saint Emmeram. The Byzantine enamels of Christ and the Apostles are pieces of a woman's or votive crown, which may well have come from the heritage of Holy Roman Emperor Otto III (980–1002), as was the case with many a precious codex. The delicate cloisonné enamels with Evangelists' symbols in the corners were, like the rest of the gold work, made specifically for the cover. This cover was produced in Regensburg or Bamberg, and not in Reichenau. In 2003 the manuscript was inscribed on the UNESCO Memory of the World Register.







LATIN

Gospel Lectionary/ Evangelarium

Luxemburg, circa 1000-1030, Bavarian State Library

www.wdl.org/14704

The illumination of this early 11th century lectionary is a late example of the Ottonian tradition of book illumination. The manuscript features 292 golden majuscule initials, 30 initials in gold, and five decorated text pages, as well as a full-page initial and a miniature of Christ in Majesty. The 16-line introductory poem on folio 1 verso is written in gold rustic capitals on purple ground. On the opposite page is a depiction of Christ in Majesty: Christ making the sign of blessing sits enthroned within the mandorla, accompanied by the symbols of the Evangelists located in the corners of the frame. The manuscript is assumed by many to have been written in the abbey of Echternach (in present-day Luxembourg), however, its origin remains disputed among scholars. After a period of private ownership, the manuscript was acquired in the 18th century by Provost Franziscus Töpsl for Polling Abbey and was transferred to the Munich court library in 1803.





Four Gospels: The Evangelary of Uta (Codex of Uta)/ Quattuor Evangelia

Regensburg, Bavaria, 1000-1025, Bavarian State Library

www.wdl.org/13479

Illuminated for Abbess Uta of Niedermünster (1002–25), this Bavarian Gospel manuscript has been described by Georg Swarzenski as “perhaps the most important Western illuminated manuscript of its period.” Its unique quality resides especially in the subtly articulated argument between the text and the accompanying miniatures. The text is drawn from such diverse sources as the Bible; the fields of theology, mathematics, and music; and the works of Pseudo-Dionysius, the Areopagite, in the translation by Johannes Scotus Eriugena (circa 800–circa 877). The scholar Bernhard Bischoff attributed the work to the poet and scholar Hartwig, a monk of Saint Emmeram and contemporary of Abbess Uta. The casket for the lectionary was made from gold, enamel, and filigree work, and is contemporary with the codex. It displays a portrait of Christ in Majesty and is stylistically related to the portal of Saint Emmeram in Ratisbon (present-day Regensburg), which dates to the middle of the 11th century. The manuscript belonged to the convent of Niedermünster in Ratisbon and came to Munich in 1811.

LATIN



Eberhard Psalter

Germany, circa 1001-1025, Bavarian State Library

www.wdl.org/8960

With its 181 gold and silver initials, four picture pages on purple ground, and two miniature pages, the so-called *Eberhard Psalter* is among the most magnificent monuments of Bavarian illumination in the first quarter of the 11th century. The manuscript contains the 150 psalms with commentaries, as well as additional liturgical songs and a confession of faith. It takes its name from Count Eberhard of Ebersberg (died circa 1041–45), who is said to have donated the psalter to the Benedictine convent of Geisenfeld, which he had founded. The manuscript was commissioned by an unidentified Benedictine monk, who is shown kneeling at the feet of Christ crucified in one of the two miniatures (folio 6r). He is believed to be the former Ebersberg abbot named Reginbald (died 1039), who later became the abbot of Lorsch and finally the bishop of Speyer. The scriptorium from which the manuscript originated is unknown, but the style indicates a convent in southern or eastern Bavaria, possibly Niederaltaich in the time of Abbot Godehard (died 1038). In 1803 the psalter came into the Munich Court Library, predecessor to the Bavarian State Library, where it has remained ever since.



Evangelary of Michaelbeuern, Four Gospels with Illuminations of the Evangelists/ Quattuor Evangelia cum imaginibus pictis SS. Evangelistarum

Salzburg, Austria, circa 1030-1040, Bavarian State Library

www.wdl.org/13469

The Gospel book from the Benedictine monastery at Michaelbeuern is considered a work of the Salzburg school because of its similarity to other Salzburg manuscripts. Whether it was brought to Michaelbeuern in the first half of the 11th century (when that monastery was being reestablished from Saint Peter's in Salzburg) or later cannot be determined with certainty. Besides canon tables and lesser initials, it shows, on double leaves, which are interpolated but which always have formed part of the manuscript, four illustrations of the evangelists facing ornamental initial pages. The evangelists, with their long-winged symbols descending from above, are laid out in bright colors on a pure-gold ground. Only writing stands and utensils complete the compositions, so that attention is concentrated on the relationship between the evangelists and their symbols.





Gospel

Tegernsee, Germany, circa 1035-1040, Bavarian State Library

www.wdl.org/13476

The Benedictine monastery of Tegernsee, located in southern Bavaria, was founded in 746 and is considered one of the most important imperial abbeys of the Holy Roman Empire. This manuscript was formerly attributed to Tegernsee's famous abbot, Ellinger (1017–26 and 1031–41), who was twice removed from office and spent his last years in exile in Niederaltaich. This is no longer the scholarly consensus, but the codex still maintains a key position in the series of magnificent Gospel books produced in Tegernsee up until the 12th century, a period in which the Bavarian tradition of book illumination passed from the Ottonian to the Romanesque style of illumination. This Gospel book foreshadows the basic type of illuminated Gospel produced by the later Bavarian monastic school. The portraits of the evangelists in architectural frames with facing initials on purple ground as well as the splendid canon tables seen in this manuscript are regularly found in later manuscripts produced in Bavaria.

LATIN



Reichenau Gospels

Reichenau, Germany, circa 1050, Walters Art Museum

www.wdl.org/13013

This mid-11th century Gospel Book is believed to come from the Abbey of Reichenau, on Lake Constance in Germany, on the basis of its script and illumination. The decoration of the manuscript places it in the so-called Luithar school of Reichenau. Its ornamental motifs compare very closely with those in Munich, Bayerische Staatsbibliothek Clm. 4453, and its palette is nearly identical to that in the Reichenau manuscripts of the Bamberg Cathedral Treasury. The work includes full-page miniatures of Saints Matthew, Mark, Luke, and John, and of the Holy Gospel of Jesus Christ according to each of the four Evangelists. Gold uncials begin each paragraph as well as the introductory words of each chapter; they are a distinct mark of Reichenau manufacture. The manuscript's text is written in Caroline minuscule. It is paleographically related to Bamberg, Staatsbibliothek, Mss. Bibl. 76 and Bibl. 22, and also to Munich, Bayerische Staatsbibliothek, Clm. 4454. As a whole, it is an excellent example of Ottonian book illumination. The Ottonian period takes its name from Otto I, Otto II, and Otto III, German kings and Holy Roman Emperors of the Saxon dynasty who ruled during the 10th and early 11th centuries.





Bible: New Testament (without Gospels)

Tegernsee, Germany, circa 1050, Bavarian State Library

www.wdl.org/13475

This illuminated manuscript, most probably written in the third quarter of the 11th century in the scriptorium of the Benedictine monastery of Tegernsee, comprises the New Testament, but lacks the four Gospels. It includes the prologues and arguments concerning the Pauline epistles, the Pauline epistles themselves, the Acts of the Apostles, the canonical epistles, and the Apocalypse. The text is preceded by a miniature (originally bound between folios seven and eight) depicting the Apostle Paul sitting on a throne in an *aedicula* (chapel). The two figures standing next to him, each holding a scroll, can be identified as his disciples Timothy and Titus. The groups of figures in the frame sections probably represent the churches to which the Pauline epistles were addressed, because later captions in the margins identify some of these people as Corinthians, Philippians, and Thessalonians. Coloring, conception, and design make this manuscript a typical example of the book production of Tegernsee in the 11th century. The fact that the codex was intensively used in later times is witnessed by supplements dating from the 13th century as well as the replacements for most of the original prologues. The miniature of Paul was partially overpainted in the 15th century.



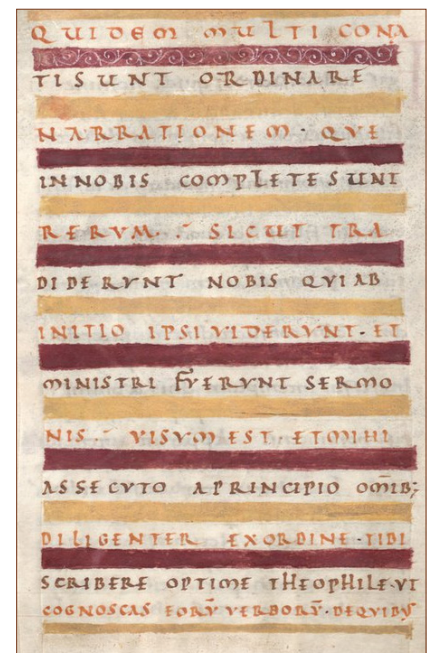


Gospel Book/ Evangelia

Lower Saxony, Germany, circa 1060 -1099, Bavarian State Library

www.wdl.org/14703

This Gospel book dating from the mid-11th century comprises 16 canon tables, positioned at the beginning after the prologues, nine full-page carpet pages, initial pages, and decorated pages, as well as four portraits of the Evangelists. The carpet pages and the Evangelist portraits are painted on single pages. Each Evangelist is depicted with his symbol—the angel for Matthew, the lion for Mark, the ox for Luke, and the eagle for John—and the dove of the Holy Spirit, a symbol of divine inspiration. From several specific liturgical feast days, which are mentioned in the text and which are particularly emphasized, it can be concluded that the manuscript was originally created in North Germany. According to an inscription on folio 3 verso, this Gospel book had been owned by the abbey of Niederaltaich in southern Bavaria since the late Middle Ages, where its cover was restored in 1601. After the dissolution of the monastery, the book was transferred to Munich in 1803



LATIN



Gospels for the Year/ Evangelia per annum

Germany, circa 1100-1199, Bavarian State Library

www.wdl.org/13457

This lavishly illuminated manuscript represents a fine example of a gospel lectionary, a liturgical book that—in contrast to the usual gospel books containing the full texts of the gospels—comprises only those parts of the gospels that are used for the liturgical readings during the ecclesiastical year, presented in chronological order. The manuscript's miniatures display the main events in the life of Jesus Christ, which correspond to the main religious feasts: from Nativity to Ascension to the descent of the Holy Spirit at Pentecost. All the miniatures are decorated with a splendid gilt ground and are framed with richly painted silver bands. The style and coloring of the miniatures follow a Bavarian tradition of book illumination, the so-called Bavarian monastic school. Because the liturgical feast days of Saint Alto and the patron saints of Altomünster, Saint Peter and Saint Paul, are particularly emphasized, it can be concluded that the manuscript was intended for Altomünster Abbey. It therefore belongs probably to a particular group of codices that were created in the scriptorium of Tegernsee on behalf of other monasteries. In 1489 the manuscript was adorned with a lavish metal cover with semi-precious stones and rock crystals. The engraving on the front depicts one of Saint Alto's miracles; on the back can be seen the monogram of Jesus, IHS.







Gospel of Lorsch (Evangelary of Udalrich)

Heidelberg, circa 1100-1199, Bavarian State Library

www.wdl.org/13468

This lavishly decorated Gospel lectionary belongs to a group of manuscripts in which is mentioned an Oudalricus peccator (Udalrich the sinner), who has been connected to Udalrich, abbot of the monastery of Lorsch, who died in 1075. It is decorated with golden display script in capitals, and initials in gold and silver. The main feasts (Christmas, Easter, Whitsun, and the feast of Saint Michael) are emphasized by full-size miniatures. The manuscript also displays four full-page framed miniatures depicting the evangelists in the unusual order of Matthew, Luke, John, and Mark. The precious binding of the manuscript is decorated with an ivory table on both front and back covers. The one on the front cover, depicting a crucifixion, the three women at the grave, and the ascension, was probably made in 11th-century Franconia; its framing ornamental ivories can be dated to the 12th or 13th centuries. Similar ivory plates serve as a frame to the side wings of a consular diptych from Ravenna or Rome on the back cover, which is datable to around 450. The manuscript has been attributed to the monastery dedicated to Saint Michael on Heiligenberg near Heidelberg, which was affiliated with that of Lorsch.







Gospel

Tegernsee, Germany, 1100, Bavarian State Library

www.wdl.org/13474

This Gospel book from Benediktbeuern, decorated lavishly with gold, silver, and purple, was created in the scriptorium of Tegernsee Abbey in Bavaria. For stylistic reasons, e.g., the rather flat architectural frames and the linear style of the figural drawings, scholars date this manuscript to around 1100. Tegernsee Abbey, first founded in the eighth century, was one of the more important imperial abbeys as early as 817. Having been refounded in 978 during the reign of Otto II, the abbey saw the reconstruction of its library and subsequently a peak of artistic production, especially in the field of book illumination. The manuscript presented here is closely linked to another Gospel book from Tegernsee which was created 60 years earlier and to a manuscript from 1120. The text and other features of these manuscripts (miniatures of the four evangelists as well as the decoration of the initials and canon tables) prove the continuous and long-lasting productivity of the scriptorium in Tegernsee, where mainly Gospel books were created. As marks of ownership prove in some cases, these books were created not only for the abbey's own use, but also for other monasteries, such as Freising or—in this case—Benediktbeuern.





Gospel Lectionary/ Evangelia aliquot

Weingarten, Germany, circa 1130, Bavarian State Library

www.wdl.org/13456

This gospel lectionary was created around 1130. A lectionary is a liturgical book, which—in contrast to usual gospel books containing the full texts of the gospels—comprises only those parts of the gospels that are used for the liturgical readings during the ecclesiastical year, presented in chronological order. The book features two pen-and-ink-drawn initials, several decorated initials in gold and silver ink, and four full-page miniatures, each showing one of the four Evangelists. The style and coloring of the miniatures follow a Bavarian tradition of book illumination, the so-called Bavarian monastic school. This manuscript, intended for Altomünster Abbey in southern Bavaria, was most likely executed in the workshop of the Benedictine abbey of Weingarten.



Gospel Book/ Evangelia

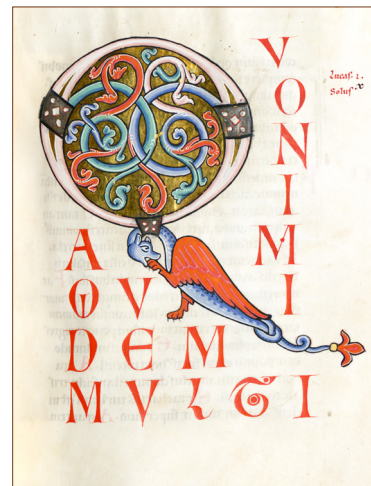
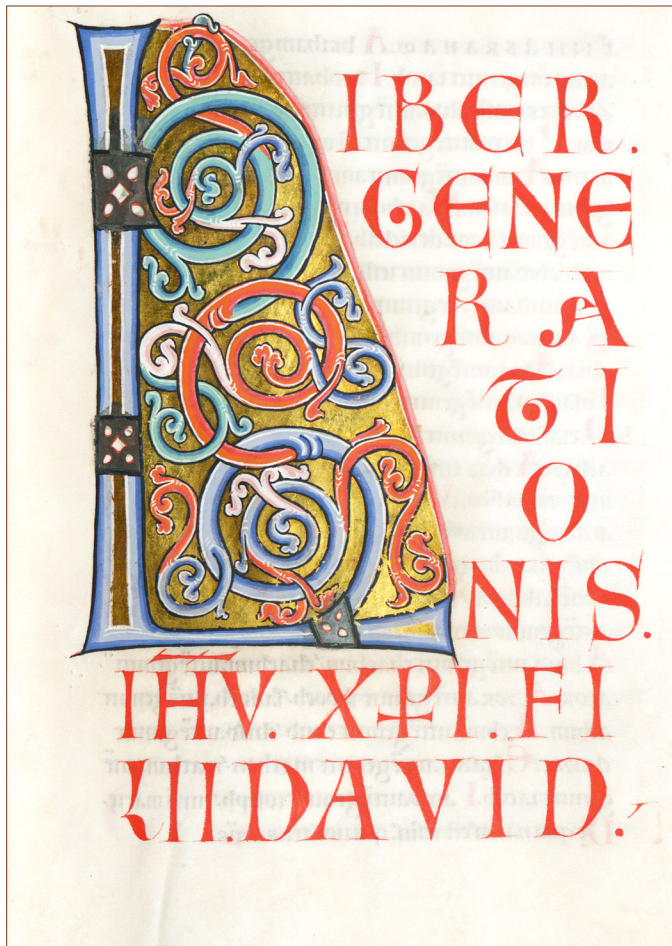
Passau, Germany, circa 1150-1160,
Bavarian State Library

www.wdl.org/14707

This manuscript Gospel book is believed to have been produced around 1150 in Passau, Germany. This codex and the *Gospel of Passau* (also in the World Digital Library) are outstanding manuscripts, isolated within the manuscript production of that time and place. The Gospel book opens with eight pages of canon tables, which are very elaborate. Four full-page pictures of the sitting Evangelists appear as three-dimensional. In the 15th century the work was bound in covers of gold-plated brass. The front cover is dominated by the figure of Madonna on the throne; her head is made from rock crystal. In the corners of the front cover were added medallions with the symbols of the Evangelists engraved below glass. The manuscript belonged to the monastery of Saint Nicholas in Passau and was transferred to Munich in 1803 or 1804.



LATIN



Gospel

Ottobeuren, Germany, 1165, Bavarian State Library

www.wdl.org/13472

This Gospel book contains decorated canon tables, extending over 16 pages, and portraits of the evangelists, positioned at the beginning of the respective Gospels. It is decorated with five full-page framed miniatures on gilt ground, the first of which depicts Christ enthroned, with a book in his left hand and blessing with his right. Eight pen-drawn initials mark the beginnings of the *argumenta* (short versions of the evangelist's life) in the Gospels of Mark, Luke, and John as well as the passages in all four Gospels concerning the Passion of Christ. The first prologue and each Gospel begin with an initial painted in gold. Scholars ascribe this Gospel to a specific group of lavishly illuminated liturgical manuscripts, which was created during the time of Abbot Isingrim of Ottobeuren (1145–80) in the scriptorium of Ottobeuren Abbey in Bavaria. These precious codices are today scattered in different libraries or privately owned. For stylistic reasons scholars have dated this particular liturgical book to around 1165.

Gospel

Freising, Germany, 1170-1180, Bavarian State Library

www.wdl.org/13473

This Gospel book from Weißenstephan in Bavaria, created circa 1170–80, represents a late example of the art of book illumination as it was practiced in the scriptorium of Tegernsee Abbey in the 11th and early 12th century. The scriptorium of Tegernsee Abbey was held in high esteem during that time, as a surviving letter from Holy Roman Emperor Frederick I (circa 1123–90) proves. Praising the reputation of the scriptorium, he commissioned two manuscripts, which unfortunately have not been preserved. With its decoration and style of the initials and the paintings of the evangelists as well as its nine-page canon tables, this manuscript shows typical traits of the Tegernsee school, also known as the Bavarian monastic school. Many of these traits are slightly varied, enriching its characteristic features. A remarkable distinction can be seen in the paintings of the evangelists, who are displayed—as it was customary in Tegernsee—within a narrow architectural frame. In contrast to rather traditional versions, they interact with their respective symbols (angel, lion, bull, and eagle). This pattern follows examples of Carolingian art from two centuries earlier. According to scholars, this particular style is also found in some manuscripts created in other Bavarian scriptoria in the period after 1150.



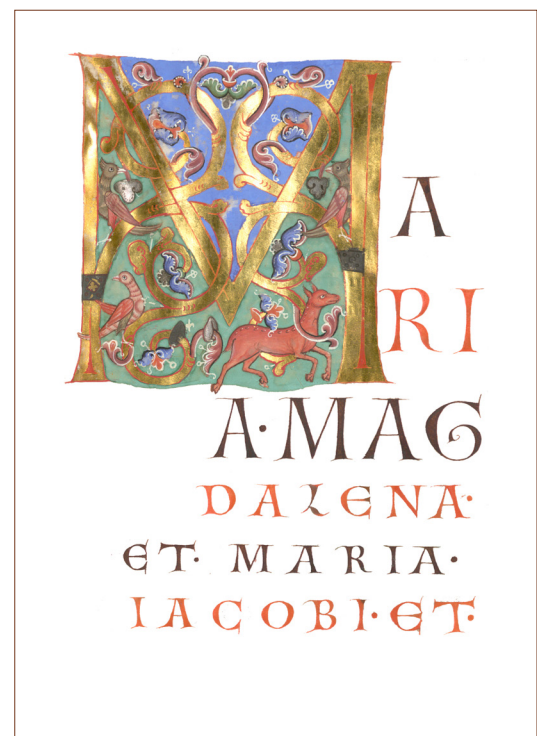
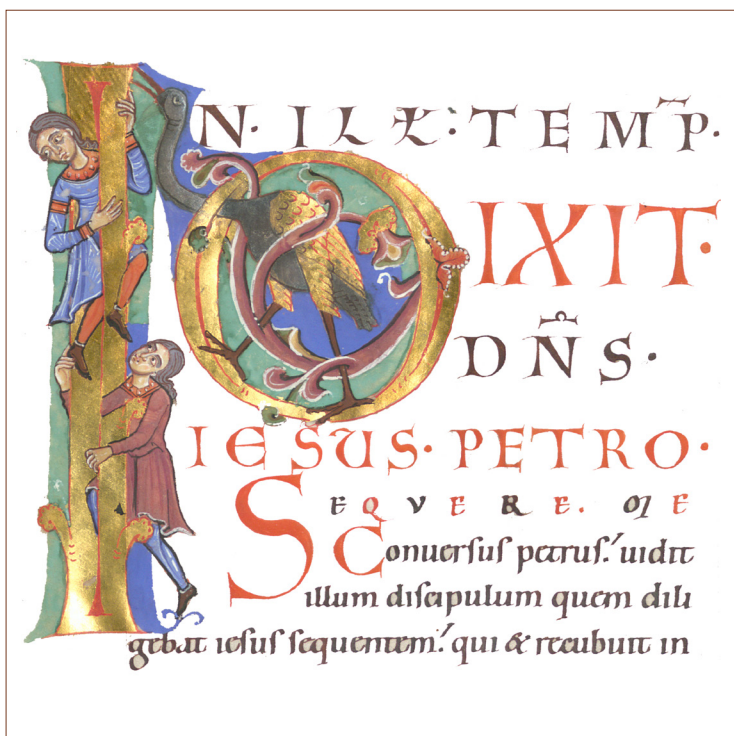
LATIN

Gospel of Passau

Passau, Germany, 1170-1180, Bavarian State Library

www.wdl.org/13477

This Gospel lectionary contains the text of the liturgical Gospel readings for the main feast days. Written and illuminated in the 12th century in the Bavarian diocesan town of Passau, it remained in use at least until the 15th century, as it is shown by the exquisite metal binding with a deep relief, displaying the figure of Christ carved in rock crystal, which was executed at that time. The manuscript itself is one of the finest examples of Romanesque illumination from southeast Bavaria; it displays magnificent gold initials with near-naturalistic representations of animals and climbing figures depicted in the tendrils of the initials. Five full-page miniatures with figurative illuminations are directly related to the respective feast days, such as the feast of John the Baptist, the birth of the Virgin, and the feast of Peter and Paul. The picture cycle ends with the magnificent figure of Ecclesia (the church) on her throne, holding a cross and an oil lamp. Two artists participated in the execution of the illuminations. One has been named “Master of Saint Peter” after the illumination he executed on folio 32 verso (the crucifixion of Saint Peter). The other artist is usually referred to as “Master of Ecclesia,” as he painted the miniature of Ecclesia on folio 39 verso.







Claricia Psalter

Augsburg, Germany, circa 1175-1250,
Walters Art Museum

www.wdl.org/13003

The *Claricia Psalter* was made for, and most likely by, a group of Benedictine nuns at the abbey of Saints Ulrich and Afra in Augsburg, Germany. Although the psalter itself, along with its calendar, dates to the late-12th or early 13th century, a number of texts and prayers were added in the mid-13th century. Most striking about the manuscript are its illuminations, which include a prefatory cycle, full-page miniatures, and historiated initials. While all are Romanesque in style, they vary greatly in quality and technique, and three or four different artists seem to have been at work. The psalter takes its name from one of the initials, which depicts a young girl in secular dress swinging from the initial “Q,” who has “Claricia” written around her head. It has been suggested that the image represents a novice artist who signed her work, but there are many other theories, none of which is certain.





Golden Munich Psalter

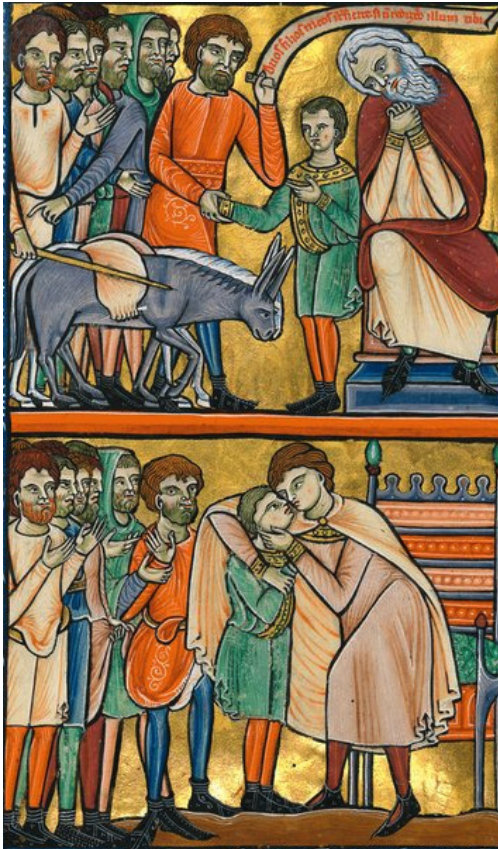
Oxford, England, 1200-1225, Bavarian State Library

www.wdl.org/8939



This manuscript is one of the most lavishly illuminated psalters of the Middle Ages. It includes 91 full-page miniatures, most of which contain gold, in five picture cycles that give an overview of the most important scenes of the Bible, and especially the Old Testament, which is depicted in no fewer than 176 scenes. Among these, several very unusual motifs concerning heroic women are especially noteworthy. The style of the illumination is typical for the transition period between late Romanesque and early Gothic art. With its calendar, the texts of the Psalms, 15 canticles, and ten prayers, this book was intended for the private use and devotion of an important noble lady. Although its English provenance has long been known, it was only recently that the origin of the manuscript could be determined more precisely. In view of the close parallels with another dated calendar of known origin, it now seems probable that the book was commissioned in an Oxford workshop as a present for Margaret de Briouze on the occasion of her marriage to the nobleman Walter de Lacy II in the year 1201. According to an ex libris preserved on the front pastedown, the manuscript must have reached the Bavarian State Library by the 1620s. Dynastic links between the house of Wittelsbach-Straubing-Holland and members of the English aristocracy in the 13th and early 14th centuries could explain the manuscript's migration to continental Europe.









LATIN



Devil's Bible (Codex Gigas)

Czech Republic, 1200-1230, National Library of Sweden

www.wdl.org/3042



The *Devil's Bible* (*Codex Gigas*) is a large 13th-century manuscript from Bohemia, one of the historical Czech lands. Renowned for its size and its striking full-page rendition of the devil (found on page 577), it contains a number of parts: the Old and New Testaments, two works of Josephus Flavius, Isidore of Seville's *Etymologies*, the standard textbook for teaching medicine in the Middle Ages known as *Ars medicinae* (The art of medicine), the 12th-century *Chronica Boëmorum* (Chronicle of the Bohemians) of Cosmas of Prague, and a calendar. Of special interest are the sections that testify to the Bohemian origin of the manuscript and its eventful history. At the end of the 16th century, the Codex was incorporated into the collections of Habsburg ruler Rudolph II. During the Swedish siege of Prague at the end of the Thirty Years' War (1648), the manuscript was taken as war booty and transferred to Stockholm.

LATIN



LATIN



Psalter of Frederick II

Italy, circa 1235-1237, Riccardiana Library of Florence

www.wdl.org/10647



This remarkable illuminated psalter decorated in the Byzantine style was commissioned by the Holy Roman Emperor Frederick II of Sicily (1194–1250) for his third wife, Isabella of England (1214–41). Frederick married Isabella in 1235. By design and execution, the manuscript illuminations combine the color palette of Byzantium with the stylistic rendering of the plasticity of the human body common to the Italian school of the period. Probably executed at the scriptorium in Acri, a hill town in Calabria, the manuscript is decorated with a full-page initial letter encompassing scenes of the Nativity, the most splendid illumination in the book, and eight large illuminations from

the life of Christ. It is embellished with large decorated initial letters colored in red, blue, green, and shades of brown, as well as historiated initial letters, ornamental initial letters and numerous small format illuminations that reflect on passages from the Old and New Testaments. The text is written in red and black and has rubricated and blue initial letters throughout. The production of the book reflects the complex period in which it was created. The iconography of many of the images has German sources, the calligraphy is in the style of Italian “rotondo,” and the illuminations show Byzantine influences that are reflected in the architecture, the drapery of the clothes, and the dark faces and deeply set eyes of the figures. This splendid manuscript, made for the queen of the Holy Roman Empire, was composed to reflect the gold and bright enamels of the art of the mosaic and reveals Italian taste tempered by elements of Byzantine classicism. Of German ancestry, Frederick II was one of the most important monarchs of the Middle Ages. A patron of the arts and sciences who spoke six languages (Latin, Sicilian, German, French, Greek, and Arabic), Frederick ruled over much of present-day Italy, Germany, and parts of France.





Psalter from Polling

Bavaria, Germany, 1236, Bavarian State Library

www.wdl.org/8958



Originating in southwestern Germany after 1235, this marvelous psalter was long preserved in the monastery of Polling, Upper Bavaria, before it entered the collections of the Bavarian State Library. It is especially remarkable for the extensive cycle of biblical scenes that precedes the text of the psalter. Four representations taken from the life of Adam and Eve are followed by scenes from the New Testament, beginning with the Annunciation and with a *Majestas domini* (Glory of the Lord), surrounded by evangelist symbols at the end. The view of Christ descending to hell in the upper pictorial area and that of the king of hell in chains in the lower picture field are particularly impressive. The paragraphs within the text of the psalter are marked by lavish initials in bright gouache opaque water colors on a golden ground surrounded by a frame. The initial at the beginning of the text of the psalter, the tendrils of which are peopled by human figures, stands out for its complexity and lively details.



LATIN

Carrow Psalter

England, 1250, Walters Art Museum

www.wdl.org/13005



This English manuscript was made in East Anglia in the mid-13th century for a patron with special veneration for Saint Olaf, whose life and martyrdom are prominently portrayed in the Beatus initial of Psalm 1. Known as the *Carrow Psalter*, because of its later use by the nunnery of Carrow near Norwich, it is more accurately described as a psalter-hours, as it contains, among other texts, the Office of the Dead and the Hours of the Virgin. The manuscript is striking for its rich variety of illuminations, including full-page cycles of saints, martyrs, and biblical scenes. It also has historiated initials within the psalter, and heraldry added in the 15th century to undecorated initials in the Hours of the Virgin. Especially notable is the miniature on folio 15 verso portraying the martyrdom of Saint Thomas Becket. After Henry VIII found Becket guilty of treason in 1538, his image was concealed by gluing a page over it rather than destroying it. The image has since been rediscovered.





Psalter from the Nonnberg Convent, Salzburg/ Psalterium cum Calendario

Switzerland, circa 1250-1260, Bavarian State Library

www.wdl.org/8959

This psalter originated in the Upper Rhine region in around 1250–60. It exemplifies the art of representing saints within psalter initials. Because the saints are not accompanied by descriptions, only a few of those portrayed can be identified with certainty based on their attributes, such as Saint Catherine holding her wheel and Saint George slaying the dragon. In accordance with tradition, David is displayed with his harp inside the initial at the beginning of the psalter; above him is the symbol of the Holy Spirit, the dove. Gold and silver majuscules on blue or rose ground, decorated with fine white ornament, mark the beginning of each psalm or canticle. A multitude of motifs in red and blue ink drawings are woven into fill patterns at the end of the lines throughout the whole manuscript. Besides a variety of leaf and tendril motifs there are birds, fish, dragons, angel heads, and many other subjects. Over the course of the centuries, this magnificent psalter was housed in several places: it belonged to both the Cistercian monastery of Stams in the Tirol and the Benedictine nunnery in Salzburg before coming to the Bavarian State Library, where it is now preserved.

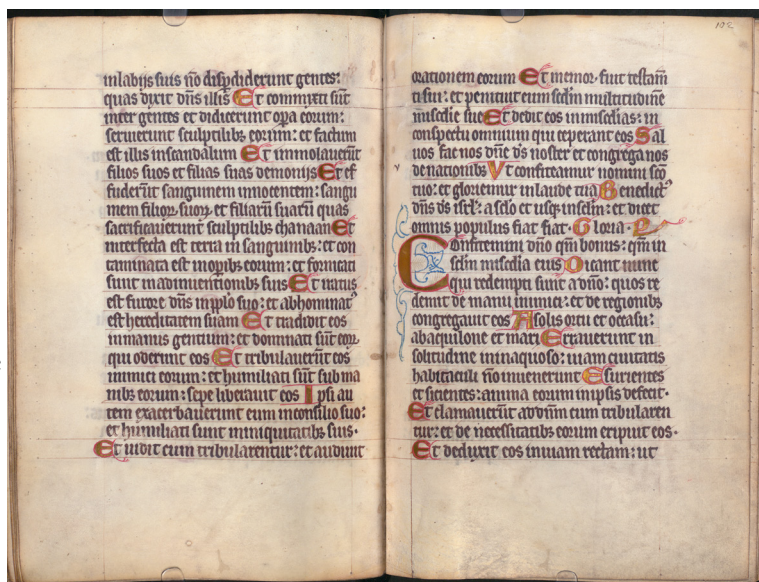


Psalter

Germany, Magdeburg, circa 1265, Bavarian State Library

www.wdl.org/19507

Manuscript psalters are, in many cases, preceded by a calendar section and conclude with the canticles, the litany, and the Office of the Dead. This is also the case with this psalter, which probably was produced in the Magdeburg region. In the calendar, of which the first leaf with the January page is missing, rare medical cures are shown as monthly activities in the spring months: bloodletting in February, a spa treatment in March, a wound treatment in April, a drinking cure in May, and so forth. The calendar pages resembling a diptych include in the tympanum, in the upper left, the signs of the zodiac, and, in



the upper-right field the monthly activities. Below in the left column is the calendar text; in the right column are the twelve apostles. The psalter section is initiated by a full-page initial "B" for *Beatus vir* (Blessed is the man). In the lower arch of the "B" King David is shown with the harp; in the upper arch Christ is depicted as the Man of Sorrows. Opposite is an ornamental text page with the beginning of the first psalm in golden capital letters. Additional historiated initials comprising nine or even ten lines appear in each of the divisions of the tenths of the psalter. The illustrations contained therein are complementary to the full-page miniatures on the opposite page, both constituting a cycle of the life of Jesus. On the second of the miniatures, to Psalm 38, the Presentation in the Temple is shown, while the opposing initial depicts the baptism of Jesus. The cycle spans the scourging, Crucifixion, Resurrection, Ascension, and Pentecost, up to *Maiestas Domini* (Christ in Majesty) in Psalm 109, followed by an initial with the Coronation of the Virgin Mary. In the litany are found miniatures of saints. According to a note by Johann Friedrich Hekel on the first leaf, the manuscript originally came from the Bibliotheca Palatina in Heidelberg. Hekel himself, who died in 1700, had purchased it from a rabbi in Frankfurt. The psalter thus seems to have been lost before the Heidelberg library was transferred to Rome in 1622. When and in what way the codex came into the Munich Court Library, the present-day Bavarian State Library, is unknown.









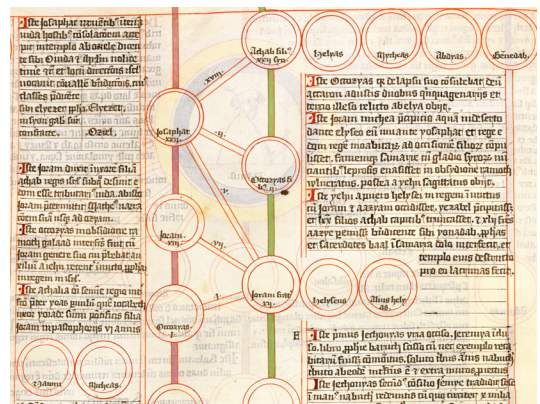
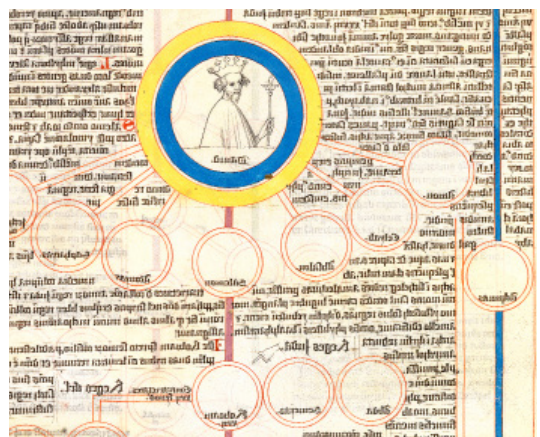
Paupers' Bible/ Biblia pauperum

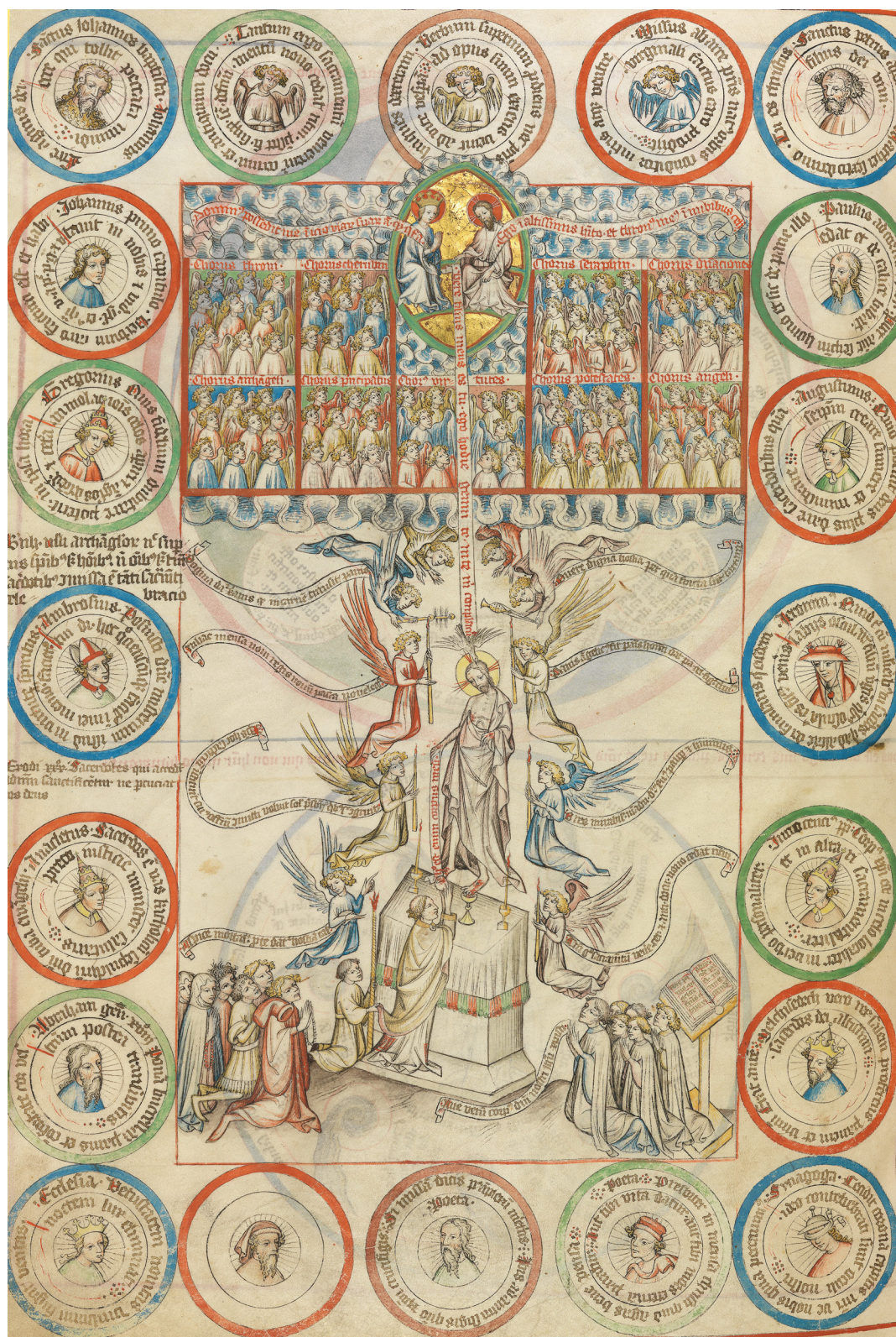
Metten, Germany, circa 1414-1415, Bavarian State Library

www.wdl.org/8944

The name commonly given to this work, *Biblia pauperum* (Paupers' Bible), does not reflect the true importance of this outstanding manuscript, which might be said to contain the summa of the religious knowledge of its time. The work was commissioned, together with another remarkable manuscript of the Rule of Saint Benedict, by Abbot Petrus I of the Benedictine Abbey of Metten in Bavaria and was completed in 1414–15. To carry out his demanding program of manuscript creation, the abbot engaged artists of note, who were well versed in the tradition of Bohemian illumination. The colored line drawings are without equal among contemporary works from southern Germany. Text and drawings blend into a single entity. The many important texts in the manuscript include: the “figured poem” *De laudibus sanctae crucis* (In honor of the Holy Cross) by Rabanus Maurus (died, 856); the *Biblia pauperum* itself, the novel pictorial style of which sets it apart from other such works; and the treatise *De sacro altaris mysterio* (Concerning the sacred mystery of the altar) by Pope Innocent III (died, 1216), with its 43 allegorical figures and circular schemata. The Gospels at the beginning of the manuscript, together with the fine binding into the covers of which relics of saints are incorporated, form a plenary reliquary. The manuscript belongs to the Bavarian State Library in Munich, Germany.

LATIN





LATIN

Bible (Old Testament) of the Ratisbon Dominican Order/ Biblia (aliquot libri veteris testamenti cum literis pictis figuras exhibentibus)

Regensburg, Germany, circa 1450, Bavarian State Library

www.wdl.org/8909



This manuscript forms the first volume of a Latin Bible formerly in the possession of the Dominican Order at Ratisbon (now Regensburg). It comprises several books of the Old Testament as well as interpretations of biblical terms. The manuscript contains unusual miniatures by the noted German Renaissance painter Berthold Furtmeyr (active 1460–1501). Furtmeyr and his followers were important contributors to the ancient Ratisbon School of Illumination. An artist of great renown, Furtmeyr illuminated many impressive works, including this manuscript, the *Furtmeyr Bible*, the Salzburg feast missal in five volumes (all now at the Bavarian State Library in Munich, Germany), and many other works. The artist showed his mastery of the difficult task of successfully combining pictures, ornament, and text with great authority. Furtmeyr is famous for his handling of colors, his brightly shining illuminations, and the extreme diligence that marks his craftsmanship. Although he was still deeply rooted in the Middle Ages, his love of color, nocturnal scenes, and female nudes mark a transition to the Renaissance.



Ruth

adduxerunt eas ad castellum iherusalem
 An chanaan. Iherusalem nuncios
 ad filios beniamin qui erat iherusalem
 remon et precepit eis ut eas in
 pace suscipiant. Veneruntque filii be-
 niamin in illo tempore et dante sunt eis
 uxores de filiabus iacob galad.
 Alias autem non repererunt quas simili-
 modo tulerunt. Minus autem ipse val-
 de doluit et egit prius super seipsum
 coram vniuersis tribus ex ipso. Dixerunt
 quod maiores nati. Quid faciemus
 nullique qui non acceperunt uxores
 quoniam in beniamin femine crade-
 runt et magna nobis cura in ge-
 titis studio providendi est ne una tri-
 bus deleatur ex ipso. Filias nostras
 eis dare non possumus conspectu iura-
 et maledictione qua diximus. Quale
 datus est de filiabus suis benia-
 min uxore. Repertumque consilium atque
 dixerunt. Ecce sollemnitas domini
 est in loco amittenda quod sit et ad sep-
 tentionale vrbis bethel et ad ori-
 entale plagam vie que de bethel
 tendit ad paccima et ad meridie
 opidi lebona. Pracepitque filios
 beniamin atque dixerunt. Ite et lati-
 tate in vineis. Tuque videat filii
 ab filiis ad ducendos choros ex
 more patris. Hinc repete de vi-
 neis et rapite eas singuli uxores

singulas et pignite in terra beniamin
 Tuque venerunt prius eorum ac fratres
 adduxerunt eos qui ceperunt atque iuraverunt
 dicentes eis. Iherusalem coram. Non enim
 rapuerunt eas in bellatu atque
 victor sed rogantibus ut acciperent
 non dedistis et a vestra parte pacem
 et feceruntque filii beniamin ut eis
 filiae imparet. Et iuxta nomen suum
 rapuerunt sibi de his que duce-
 bat choros uxores singulas. Abi-
 eruntque in possessione sua edifican-
 tes vrbes et ciuitates et eis filii
 quod ipse vultus sue per tribus et familias
 in tabernacula sua. In diebus illis non
 erat rex in israel. Sed unusquisque quod
 sibi rectum videbatur hoc faciebat.
Explicit iudiciu. Incipit lib. Ruth.



In diebus illis iudicio quod
 iudices perierat filius ipse.
 Facta est fames in terra. Abiit
 ergo homo de bethleem ut pe-
 grinaret in regione moabi
 unde cum uxore sua ac duobus
 filiis. Ipse vocabatur. Elimelech
 et uxor eius. Noemi



Incipit p^m libⁱ palipoeⁿe d^a p^m

Dam Beth Enos alia
vnam Malalehel
et Enoch Matulelem
Lamech Hoc Ben Cha
et Japheth Sumer et
gog Huday et Iauan
Mubal Mosoth et Hius
Pono filij Sumer aschencz Kiphae
et thegorma filij at Iauan helia
et tharfe Sertim et Dodamy filij
Cham et Hius et Mesraym phut et
Hamam filij at Hius Cuba et
Sula Sabatha et Pechama et Ba
batacha Poru filij Pechama et
Ba et Sadan Hius at ge Iudim et
Memveth Iste cepit potes ee in
era Mesraym ad ge Iudim et Ana
im et Saabim phetruim et et
Savm de quibus egressi se philist
et Saphthum et Hamam w geit
Sedone ymoieiti sui et Seseu
et Iobus et et Amoru et Gersu
Sua et et Arachu et Sineu et
Sui et et Samaru et Emachu

filij dem Elam ⁊ Isur ⁊ Arphax
 at ⁊ Luch ⁊ Aram filij aram
 hus ⁊ hul ⁊ Nocho ⁊ Nocho ⁊
 phaxat at ⁊ ge Hale q ⁊ tpe genuit
 heber porro heber. nati se duo filij
 vni nome phaleg q ⁊ dieba ems
 duipa ⁊ Ara ⁊ nome frid ⁊ Jecan
 Jecan at ⁊ ge helmasadach Jure ⁊
 apelo ⁊ ⁊ Asmad ⁊ Doru q ⁊ tpe
 et Deda hebol ⁊ Jamar ⁊ Abimabel
 et Gaban nati ⁊ ⁊ phrym ⁊ Gula
 et Jobab Omē isri filij Jecan dem
 Arfaxat Gule heber phaleg ⁊
 Beruch ⁊ Nachor ⁊ Thare Abia ⁊
 ⁊ abrahā filij at ⁊ Abrahā Jmal
 et Israc ⁊ hec gnaicos cori Jm ⁊
 ge tpe Jmalabel Nabuoth ⁊ Jdar
 et Abdeal et anafim ⁊ anafim ⁊
 na Napfa Adad ⁊ Theman Jure
 Napfo Cedmah ⁊ se filij Jmalabel
 filij at ⁊ Cethure ⁊ Cuthib abrahā
 quos ge ⁊ Ammam Jecan quon
 nadian Esbothi Sue Jecan por
 ro filij Jersin Gaba ⁊ Dadan filij
 at Dadan ⁊ Isurim ⁊ Lathumim ⁊
 Isomim filij at Dadan Epia ⁊
 Epier ⁊ Enoch ⁊ Abida ⁊ Jaba
 q ⁊ mō in filij Cethure Gane at
 Abrahā Isaac cui⁹ fiere filij Epia
 et Jpe filij at Epia ⁊ phar Paul
 Seyr Jaus Jclam ⁊ Jore filij at
 Eliphaz Theman Homer ⁊ Ephi
 Sackon Concz ⁊ Thana Amabel
 filij Paul ⁊ Paul Garara Sam
 maza filij Seyr Lothan Gubale
 Geon Anna Dyon Efer Isan filij
 Lothan homi huma Goro aris
 thian fiue Thamma filij Sobal
 ⁊ Isrim ⁊ Ammaach ⁊ Gbal ⁊ Ephi
 ⁊ Honam filij Sebeon Ala ⁊ Ana
 Dyon filij Dyon Amaban ⁊ Jheon

Bible of the Ratisbon Dominican Order/ Biblia (prophetiae et evangelia aliique libri minores)

Regensburg, Germany, circa 1450, Bavarian State Library

www.wdl.org/8956

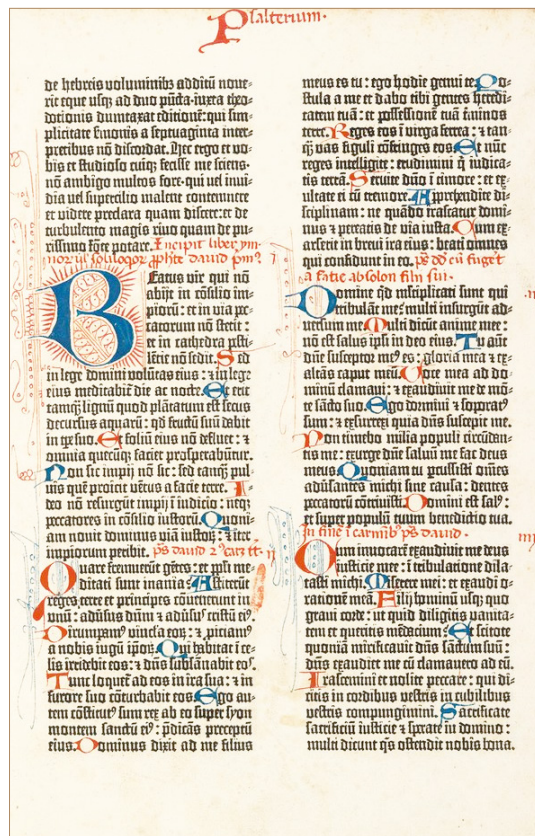
This manuscript containing the books of the prophets and other biblical texts forms the second volume of a Bible formerly in the possession of the Dominican Order at Ratisbon (Regensburg). It contains extraordinary miniatures by the noted German Renaissance painter Berthold Furtmeyr (active 1460–1501). Furtmeyr and his followers were important contributors to the ancient Ratisbon School of Illumination. An artist of great renown, Furtmeyr illuminated many impressive works, including this manuscript, the *Furtmeyr Bible*, the Salzburg feast missal in five volumes (all now at the Bavarian State Library in Munich, Germany), and many other works. The artist shows his mastery of the difficult task of successfully combining pictures, ornament, and text with great authority. Furtmeyr is famous for his handling of colors, his brightly shining illuminations, and the extreme diligence that marks his craftsmanship. Although he was still deeply rooted in the Middle Ages, his love of color, nocturnal scenes, and female nudes mark a transition to the Renaissance.



Gutenberg Bible/ Biblia

Germany, 1454-1456, Bavarian State Library

www.wdl.org/4102



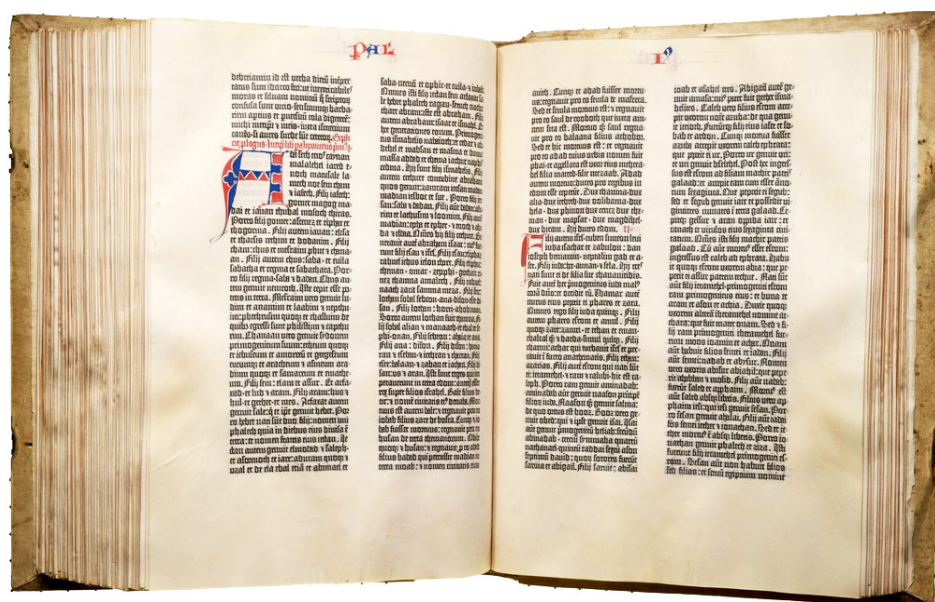
Johann Gutenberg was born in Mainz, Germany, around 1400, the son of an aristocratic family with ties to the local metalworking industry. He lived in Strasbourg (in present-day France) for a time, where he carried out experiments with moveable metallic type made from a mold. By the mid-1450s, he had perfected a system of printing with moveable type that he used to create what became the world's most famous book, the Latin translation of the Bible (Vulgate), generally known as the *Gutenberg Bible*. Scholars have thoroughly researched all aspects of Gutenberg's work: the elaborate typeface with its 290 different characters derived from a Gothic missal script, the way he divided the text in the typesetting process, and the paper he used in the printing. Yet certain fundamental matters about the *Gutenberg Bible* are unknown or remain matters of dispute. The date on which the printing was completed is based solely on the notation "1455" on the binding of the Paris paper copy. It is believed that 180 copies of the Bible were printed, but this information is based on a single letter of Enea Silvio Piccolomini (the future Pope Pius II), who viewed samples of Gutenberg's work in Frankfurt in 1455. Gutenberg originally intended to print in red the headings of the books of the Bible, but he abandoned this approach, using instead a separately printed table as a pattern for entering these lines by hand. Of the 49 extant, more-or-less complete copies of the *Gutenberg Bible* (12 on vellum, 37 on paper), this copy from the Bavarian State Library is one of only two (along with one copy in the Austrian National Library) in which this table is found as a vestige of the production process.

Gutenberg Bible/ Biblia

Germany, 1454-1455, Library of Congress

www.wdl.org/7782

The *Gutenberg Bible* is the first great book printed in Western Europe from movable metal type. It is a monument that marks a turning point in the art of bookmaking and in the transition from the Middle Ages to the modern world. The Bible was completed in Mainz, Germany, probably in late 1455. Johann Gutenberg, who lived from about 1397 to 1468, is generally credited with inventing the process of making uniform and interchangeable metal type and developing the materials and methods to make printing possible. This Bible, with its noble Gothic type richly impressed on the page, is recognized as a masterpiece of fine printing and craftsmanship. The text is the Latin translation known as the Vulgate, made by Saint Jerome in the fourth century. The Bible is printed throughout in double columns, with 42 lines to a page for the most part. The capital letters and headings are ornamented by hand in color. The three volumes are in white pigskin bindings, which date from the 16th century. The Library of Congress copy is printed entirely on vellum, a fine parchment made from animal skin, and is one of only three perfect vellum copies known to exist. The others are at the Bibliothèque nationale de France and the British Library. For nearly five centuries the Bible was in the possession of the Benedictine Order and was kept in the Abbey of Saint Blasius in the Black Forest in Germany and, after 1809, in the Abbey of Saint Paul in Carinthia, Austria. The bookplate of the Abbey of Saint Blasius appears in each volume. Along with other 15th-century books, the Bible was purchased for the Library of Congress from Dr. Otto H. F. Vollbehr by an act of Congress in 1930.



Bible of Borso d'Este

Italy, circa 1455-1461, Estense Library, Modena

www.wdl.org/9910



The magnificent *Bible of Borso d'Este* represents the zenith of Ferrarese miniature painting and one of the highpoints of Italian Renaissance manuscript illumination. It was commissioned by Borso d'Este (1413–71), the first duke of Ferrara, who intended it as a demonstration of the splendor of the House of Este, which at the time was competing with Florence and the court of the Medici for international status. The manuscript was completed between 1455 and 1461, the same time that Johann Gutenberg was producing the first printed Bible from moveable type. The Bible consists of two folio volumes of more than 1,000 individual illuminations. The leaves are all richly illuminated, with painted vignettes that portray scenes from the Bible, historical events, the Estense coat of arms, and views of nature. The beginning of each of the books of the Bible is decorated with an elaborate architectural border and richly colored designs. The illuminations are by a team of artists led by Taddeo Crivelli and Franco dei Russi that also included Girolamo da Cre-

mona, Marco dell'Avogadro, and Giorgio d'Alemagna. The text was written in a fine Renaissance hand by the Bolognese scribe Pietro Paolo Marone. In 1598, following the transfer of Ferrara to papal control, the Estense family abandoned Ferrara for its new seat of ducal power in Modena, taking with them their paintings, sculptures, and books. The Bible remained in Modena until 1859, when the city became part of the new Kingdom of Italy. Francesco V d'Austria-Este fled to Vienna, taking with him many family possessions, including the Bible. In 1923, the industrialist Giovanni Treccani degli Alfieri acquired the Bible from a Parisian antiquarian bookseller. As a sign of respect for the Republic of Italy, he returned the Bible to the Biblioteca Estense in Modena. In the second half of the 18th century a new binding was made. The Bible was crudely trimmed and part of its decoration was lost from the upper and outer margins. The binding was again replaced in 1961.









Thirty-Six-Line Bamberg Bible/ Biblia

Bamberg, Germany, circa 1459-1460, Bavarian State Library

www.wdl.org/18194

None of the three editions of the Latin Bible printed before 1462 contains information about the place of printing, the printer, or the date of publication. The relative chronology of the oldest Bible editions thus relies on textual interdependencies and the typographical material used. The so-called “thirty-six-line Bible,” also known as B36, was based on a copy of the *Gutenberg Bible* (known as B42), as can be concluded from a type-setting error in the Stuttgart copy of the B36, where one page of the B42 was accidentally skipped. In contrast to Gutenberg, the printer set the text more generously, reducing the number of lines per column from 42 to 36. This made the edition considerably more voluminous—with 1,764 printed pages, it comprises almost 500 more pages than the *Gutenberg Bible*. As a consequence, it was often divided into three volumes. The Munich



copy presented here is incomplete; it contains only the second volume beginning with the Books of Chronicles (Paralipomena) and ending with the Lamentations of Jeremiah. In addition, numerous fragments and the rare printed instructions for the rubricator are preserved in the Bavarian State Library. The edition was printed using a modified form of the types employed by Johann Gutenberg in his first years as a printer to produce calendars and editions of the grammar by Donatus. Later, Gutenberg passed the types on to one of his workmen. In 1461, Albrecht Pfister, a printer working in Bamberg, used this so-called *Urtype* (original type) to print the first German-language edition of a collection of fables, the *Edelstein* of Ulrich Boner. Since Pfister worked for the bishop of Bamberg, Georg I of Schaumberg, and several copies of the B36 originally belonged to monasteries in this diocese, it seems likely that this edition was printed in Bamberg under a commission of the bishop. The copy originally belonged to the Swabian Benedictine monastery of Fultenbach and came to Munich in 1915 through the Kreis- and Studienbibliothek of Dillingen. It bears a contemporary binding with blind-tooled decoration ascribed to a bookbindery in Bamberg. The Stuttgart copy of the B36 was bound in the same workshop and lacks the middle part of the Bible.

in psalmo

Beatus vir qui
 nō abiit in cō-
 silio impiorū:
 et ī via pēcorū
 nō stetit: et in
 cathedra peccā-
 tōrū nō sedit. **S**ed ī lege domi-
 ni volūtas ei⁹: et in lege ei⁹ me-
 ditabit⁹ die ac nocte. **E**t erit tā-
 q̃ lignū qđ plātātū est secus de-
 rursus aquarū: qđ fructum suū
 dabit in tēpore suo. **E**t foliū ei⁹
 us nō defluet: et om̃ia quecūq;
 faciet p̃sperabūtur. **N**on sic i-
 p̃ij nō sic: sed tāq̃ pulvis quē
 proicit ṽt⁹ a facie terre. **I**deo
 non resurgūt imp̃ij in iudicio:
 neq; pēcores in cōsilio iustorū.
Quoniā novit dñs viā iustorū:
 et iter impiorū peribit. **I**sta **dauid**
Quare fecerūt gentes: et
 ppli meditati sūt inania:
Astiterūt reges terre et p̃ncipes
 cōvenerūt ī vñū: adūsus dñm
 et adūsus cristū eius. **O** irūpa-
 mus vinctula eorū: et p̃dicamus
 a nobis iugū ip̃orū. **Q**ui habi-
 tat in celis iridebit eos: et dñs
 subānabit eos. **A**unc loque-
 tur ad eos in ira sua: et in furo-
 re suo turbabit eos. **E**go au-
 tem cōstitut⁹ sum rex ab eo sup̃
 syon mōtem sanctū eius: predi-
 cans p̃ceptū ei⁹. **O**mñ⁹ dixit
 ad me fili⁹ meus es tu: ego ho-
 die genui te. **P**ostula a me et

dabo tibi gentes hereditatē tuā:
 et possessionē tuā t̃minos terre.
Reges ros ī virga ferrea: et tā-
 q̃ vas figuli cōfringes eos. **E**t
 nūc reges intelligite: eruditū
 q̃ iudicatis terrā. **S**eruite dñō
 in timore: et exultate ei cum tre-
 more. **A**pprehēdite disciplinā:
 ne quando irascat dñs et perea-
 tis de via iusta. **C**um egesserit
 in breui ira eius: beati om̃es q̃
 cōfidūt in eo. **psalmus dauid**
cu fuger a facie absolō filij sui.

Domine qđ multiplicati sūt
 q̃ tribulāt me: mlti insur-
 gunt adūsus me. **M**ulti dicūt
 aīe mee: nō est salus ipsi in deo
 ei⁹. **T**u autē dñe susceptor me-
 us es: gloria mea et exaltās ca-
 pit meū. **V**oce mea ad domi-
 nū clamaui: et exaudiuit me de
 mōte sancto suo. **E**go dormi-
 ui et soporatus sum: et exurrexi
 q̃a dñs suscepit me. **N**on time-
 bo milia ppli circūdātis me: ex-
 urge dñe saluū me fac de⁹ me⁹.

Quoniā tu percussisti om̃es ad-
 ūsantes michi sine causa: dñes
 pēcorū deriuit. **O**mñi est sa-
 lus: et sup̃ pplm tuū benedictio
 tua. **In fine in canticibus psalm⁹**

Qum inuocare exau- **dauid.**
 diuit me de⁹ iusticie mee:
 in tribulatione dilatasti michi
Miserere mei: et exaudi oratio-
 nē meā. **A**lii hom̃i usq; quo

Psalter of the Benedictine Congregation at Birsfelden/ Psalterium Benedictinum congregationis Bursfeldensis

Mainz, Germany, 1459, Bavarian State Library

www.wdl.org/18192

The first printing workshop in Mainz was a joint venture undertaken by Johann Gutenberg, the financier Johann Fust, and Peter Schöffer (circa 1425–circa 1502). Schöffer, the youngest of the three, had studied at the University of Erfurt between 1444 and 1448 and worked as a calligrapher in Paris in 1449. He thus combined necessary theoretical knowledge with practical experience in the area of book production. His contributions to the further development of printing seem to have focused mainly on imitating as many characteristics of manuscripts as possible without having recourse to manual intervention. After the acrimonious end of the partnership with Gutenberg in 1455, Schöffer continued to work together with Johann Fust and was able to bring his ideas to fruition.

Unlike Gutenberg, who quickly gave up the idea of printing the chapter headings of his Bible in red ink and instead returned to the practice of manual rubrication, Schöffer aimed at printing all colored elements in a book, an innovation that he mentioned with pride in the colophons of his Psalters of 1457 and 1459, the first such concluding statements to be printed. Both editions are decorated with two-color initials, such as were common in manuscripts, employing a contrasting color to accentuate the calligraphic decorations known as filigree. The individual elements of each initial were produced with metal cuts, allowing them to be taken apart and separately colored, so that the pages could be printed in a single operation. Presented here is Schöffer's Psalter of 1459, which was modified to fit the requirements of the Benedictine congregation of Bursfelde and printed under a commission from the Benedictine abbey of Saint Jacob in Mainz. It is also known as the *Psalterium Benedictinum cum canticis et hymnis* (Benedictine Psalter with canticles and hymns). Three years after Fust's death in 1466, Schöffer married his late partner's daughter, Christina, and continued to run the workshop, teaching his sons the printing trade. Schöffer's grandson Ivo (1500–1555) was still active as a printer in Mainz until his death, 100 years after Gutenberg's invention.



facient manibus. **D**edit fragilibus corporis seculū dedit et
ritū sanguis potulū: dicens accipite quod trado vobis
ut es eo bibite. **S**ic factū istud instituit qui offitū cō-
muni voluit solis pīlīs: quibus sit digne ut sumat et deat
ceteris. **P**ais agitur hic pāis ipm dat pais relicū figuris
finitū: o res mirablis ināduat dñm paup serui et huili.
Et trina deitas unag positi sit et no vultes sicut te coli.
p tuas lenitas duc nos q tendim ad lucē quā inhytas.

Uterū superiū pōiens nec patris lingue degetā: **tes**
ad
lucē
ad opus suū cēiens venit ad vitē deperā. **I**n mortem a
discipulo suis tradendus pūlis: prius in vitē seculo se
tradidit discipulis. **Q**uibus sub bina specie carne dedit et
sanguine: ut duplīs substantiē totū daret ipiem. **S**e
nātes dedit forū dūrens in eaulū: se mores in pū
se regnās dat in pūm. **O** salutaris hostia q reli pāis o-
stii: bella pūm hostilia da robur fer auxilū. **T**u tēmo
q dño sit pūma glā: q vitā sine finio nobi donet in pūa.

De aplos et euāgelistis
Exultet reliū laudibus **ad vīcā: vīcā et laud**
resulcet terra gaudiū: apostolorū glā fac canit solēnia.
Quos sed iusti iudices et vera mīdi lūa: votis pēant cor-
dū audire pēs supplicū. **Q**ui reliū dū clauditis serasq
ei soluitis: nos a pēanis omib soluite inssu quebim.
Quod pcepto subditur salus et languor omī: sanate

egras moribus nos redētes vicibus. **U**t cū indee adue-
nerit mīsus in fine seclī: nos sempitū gaudiū faciat esse
cōpotes. **D**eo patri sit gloria cūq soli filio: cū spiri
paradiso et nunc et in perpetuū. Amen. **Ad stōmū.**

Eterna mīsi munera apostolorū gloriā: laudes
fēces debitas letis canam mēribz bellū sumptiale.
duces: celestis aule milites et vera mīdi lūa. **E**ccore vi-
cto seclī penitēs spēs corpis: moras sacre d pndio vitā
beatā possider. **D**e uota scōs fides inuicta spēs credentiū:
pfecta mīsi caritas mīdi sumptū pncipē. **I**n his pūma
glā in his volūtas spūs: reuleat in his filiū reliū reple
gaudio. **E**t nūc redētor: quēsum? ut ipos solū: in-
gras pēates euulos in sempitū seclā. Amen. **De māmibz**

Sanctorū mēris indita gaudia **ad pūas vīpā**
pangam? forū gestag? forū: nā glīsit antiū pūere cā-
ribz victorū genus optimū mīpūm: ipm nā stelli
flore pēaridū spēs penitus: tōq seculū sūi regē mīse bone
relic. **H**iprote fūrias atq ferotia calcāt ipm seu ag
vītea: relit his laceras foriter ungula nec carpit pe-
neralia. **E**dunt gladijs more vidētū nō inuenit relo-
nat nō querimonia: sed corde tacto mens bene scia fūat

Cōfitemi dño qm bonus: quoniā in seculū
misericordia eius. **G**loria. **Ymnus ad primā.**

Antiphona dicta **T**am lucis orto. **A**lleluia. **E**uouae,
Eati immaculati in via: **A**leph.
B qui ambulāt in lege dñi. **B**eatī
qui scrutantē testimonia eius: in
toto corde requirunt eū. **N**on
erit qui operant iniquitatē: in vijs ei ambu-
lauerūt. **T**u mandasti: mandata tua custo-
diri nimis. **T**uā dirigant vie mee: ad cu



Apocalypse of Saint John/ Apocalypsis Sancti Johannis

Germany, circa 1470, Library of Congress

www.wdl.org/368

This work, printed in Germany in 1470, includes part of the text of the Apocalypse of Saint John, the last book of the Christian Bible, also known as the Book of Revelation. The book is based on letters written to church members in Asia Minor that describe Saint John's heavenly visions and revelations. It tells the story of the great heavenly warfare between good and evil, Christ's return to earth, the punishment of the wicked, and the reward of righteousness. This edition of the Apocalypse is a superb example of block book printing. Block books were essentially picture books in which design and text were carved from a plank of wood, inked, and then pressed against paper, leaving an impression of words and image. Block book printing emerged in the 15th century and was used to produce Bible tales and moral stories for a semi-literate population in much the same fashion as stained glass windows in churches depicted stories from the life of Christ and the saints. Block book printing originally was thought to be the precursor to printing with movable type, but more recent research has indicated that these scarce books were created in the same period that Gutenberg introduced printing to Western Europe.





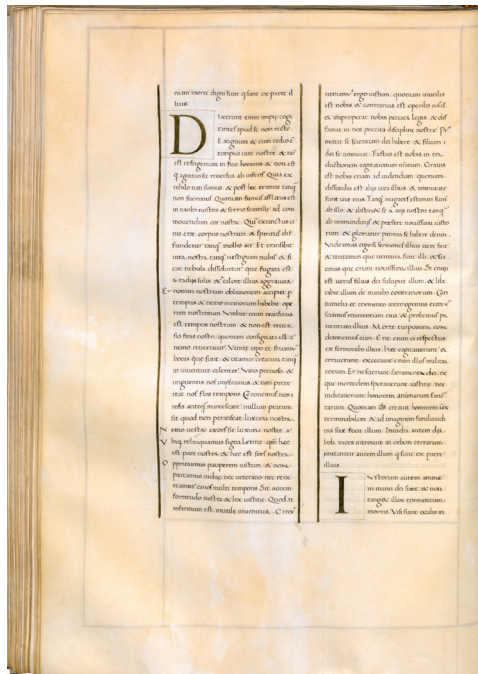
The Bible. First Volume of the Bible/ Biblia

Italy, circa 1489-1490, Medicea Laurenziana Library

www.wdl.org/11608

This codex is the first volume of a three-volume Bible commissioned in Italy by King Matthias Corvinus of Hungary (1443–90) for his library. The manuscripts were copied by Antonio Sinibaldi or his pupil Alessandro Verazzano, probably in 1489–90. The illuminations have been attributed to Attavante Attavanti. All three volumes were left unfinished, at least as far as the illuminations are concerned. At Matthias Corvinus's death, Lorenzo de' Medici, known as Lorenzo il Magnifico, incorporated the books into the Medici collection. This volume contains the Old Testament in the Latin translation of Saint Jerome (the Vulgate). The Bible is part of the Plutei Collection, which consists of the approximately 3,000 manuscripts and books from the private holdings of the Medici family, which, bound in red leather with the Medici coat of arms, were arranged on the benches of the Biblioteca Medicea Laurenziana when the library first opened to the public in 1571. Cosimo de' Medici (1389–1464) is known to have owned 63 books in 1417–18, which grew to 150 by the time of his death. His sons Piero (1416–69) and Giovanni (1421–63) vied with each other in commissioning illuminated manuscripts. Lorenzo il Magnifico (1449–92), son of Piero, acquired a great number of Greek codices and, starting in the 1480s, ordered copies of all texts lacking in the library with the aim of transforming the Medici library into an important center of research. Following the expulsion of the Medici from Florence in 1494, the books were taken from the family. Giovanni de' Medici, elected Pope Leo X in 1513, restored the collection to the Medici, and another Medici pope, Clement VII (Giulio de' Medici), organized the establishment of the Laurenziana.





←The Bible. Second Volume of the Bible

www.wdl.org/11609

Psalms of David. Third Voume of the Bible ↓

www.wdl.org/11611



The Savonarola Bible/ Biblia

Venice, Italy, 1492, Riccardiana Library of Florence

www.wdl.org/19494

This Latin Bible from the collections of the Riccardiana Library of Florence once belonged to Girolamo Savonarola, the Italian monk and reformer who, after denouncing corruption in the Church, was executed for heresy and schism. The Bible was bound in the 19th century with a leather cover, its back panel impressed with a golden portrait of Savonarola. A xylograph (woodcut) depicting Saint Peter with the keys and the motto *Tu es Petrus* (You are Peter) is found on the frontispiece. This is followed by the alphabetical concordance of theologian Gabriel Brunus, completed by him at the convent of the Franciscan friars in Venice, in the year 1490, on the kalends (first day) of November. The Bible itself was printed in 1492. The margins of the text are densely





annotated in Savonarola's very minute handwriting. The annotations are especially heavy in the last book of the Bible, the Apocalypse (Revelation). Born in Ferrara in 1452, Savonarola was ordained as a Dominican friar in Bologna in 1475. He became an inspiring preacher and by 1493 had risen to the position of vicar-general of the Dominicans in Tuscany. He attacked the corruption of the clergy in Renaissance Italy, and in his preaching began pointing to political revolution as the divinely ordained means for the regeneration of religion and morality. In 1494, when the Medici were overthrown in Florence, Savonarola set up a democratic republic, which he administered as a Christian commonwealth that he hoped would initiate the reform of Italy and the Church. Savonarola's denunciations of abuse and corruption gained him many enemies, including the duke of Milan and Pope Alexander VI. In 1495, Alexander summoned him to Rome to answer a charge of heresy. Savonarola disregarded the order, and was excommunicated on May 12, 1497. He was arrested, tortured, and tried, and, with two Dominican followers, was hanged and burned in Florence on May 23, 1498.

Flemish Psalter/ Psautier flamand

Belgium, 1500, Irish College in Paris

www.wdl.org/232

This *Flemish Psalter* from the library of the Irish College in Paris was made in Bruges (present-day Belgium) around 1500. The manuscript is written in Latin on vellum, and it has a 19th-century binding. Psalters are religious books, especially popular in the Middle Ages, containing the psalms (poems that are sung) from the Bible, often with other devotional texts. Richly decorated, the Psalter includes a fully illuminated page depicting the Tree of Jesse and a miniature of King David, the main author of the psalms. Twelve illuminations, each composed of two panels, depict the months of the year and the signs of the zodiac. Nine sheets have borders ornamented with flowers, birds, and butterflies. The last illumination introduces the text of the Office of the Dead. The manuscript was commissioned by an unknown ecclesiastic whose coat of arms, consisting of an azure-colored lion rampant on a silver background, is painted nine times in the volume.





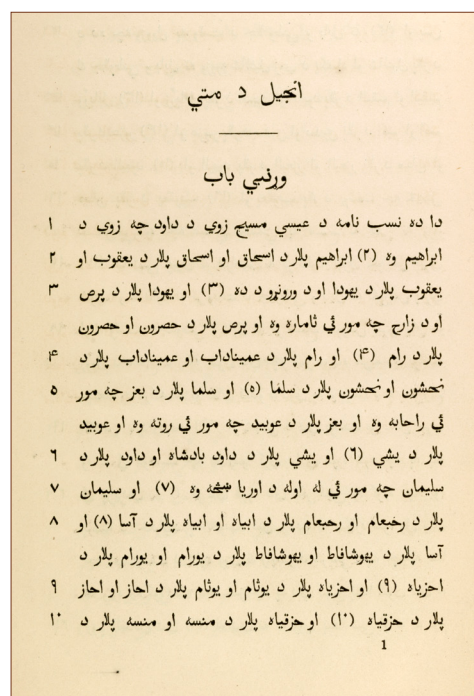
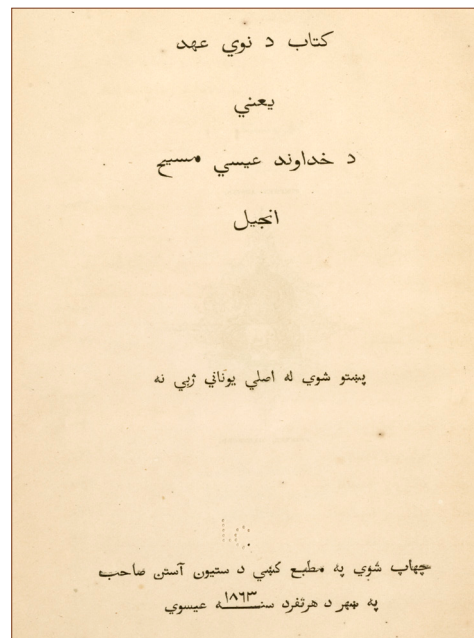
Language: PUSHTO

Pushto Bible. The Gospel of John/ انجيل شريف پاى معرفت ده مقدس يوحنا

Pakistan, 1939, Library of Congress

www.wdl.org/17767

This book is a versified translation into Pushto with commentary of the Gospel of John, published in Lahore, British India (present-day Pakistan), in 1939. The earliest translations of parts of the Bible into Pushto were completed in the first decade of the 19th century by John Leyden, a Scottish linguist and poet who went to Calcutta in 1803 as a surgeon's assistant for the East India Company and subsequently became a professor at the College of Fort William. By the time of his death in 1811, Leyden had completed translations of the Gospels of Matthew and Mark. Leyden's Pushto speaking co-workers completed the entire New Testament by 1818. Large parts of the Hebrew scriptures were translated between 1822 and 1832 by a group led by William Carey. Several other translations were begun and partially completed later in the century. The version of the Gospel of John presented here is a revision of earlier translations undertaken in the 1930s by the American-Danish Protestant missionary Jens Christensen (1899–1966), with the assistance of M.K. Taib. Christensen was born in Chicago to Danish parents. After service as a soldier at the front in World War I, Christensen decided to become a missionary. Following study at the New York Missionary Training School in Nyack, New York, in 1925 Christensen joined the Danish Mission in Mardan, North-West Frontier Province, British India. In addition to his pastoral work, Christensen wrote several books on the Pathans and Islam and completed new translations of the Gospels of Matthew and John. His collaborator, Taib, was a Muslim convert from a village in Swat who was also a writer, poet, and the librarian of the Mardan mission. Taib versified the translation to make it more palatable to Pathan tastes. The volume presented here, from the Africa and Middle East Division of the Library of Congress, is quite rare.



Language: POLYGLOT (GREEK, LATIN, HEBREW, ARAMAIC)

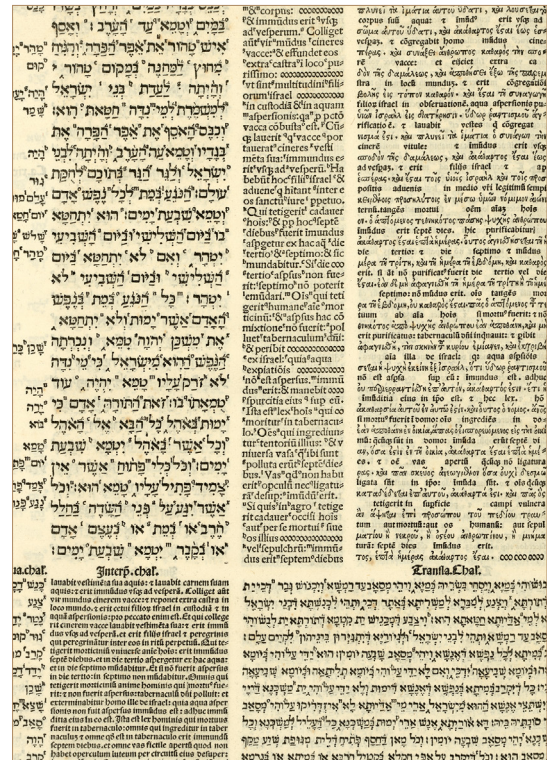
Complutensian Polyglot Bible

Alcalá de Henares, Spain, 1514, National Library of Spain

www.wdl.org/10636

The *Complutensian Polyglot Bible* is the first multilingual printed edition of the entire Bible. The project to produce the Bible was conceived, led, and financed by Cardinal Francisco Jiménez de Cisneros (circa 1436–1517), who early in the 16th century spearheaded the revitalization of the old University of Alcalá de Henares (founded in 1293) with the establishment of a new university, the Universidad Complutense, in 1508. (Complutense refers to Complutum, the ancient Roman settlement at the site of Alcalá de Henares). With the aid of important figures, such as Antonio de Nebrija, Cardinal Cisneros instituted a new curriculum with a more modern pedagogical orientation. Production of the *Complutensian Polyglot Bible* was a part of the cardinal's effort

to revive learning and encourage the study of the Holy Scriptures. The book represents the height of Spanish typographic achievement in the 16th century. Although precise information regarding who produced which section is lacking, it is known that around 1503, Cardinal Cisneros, who was surrounded by experts and scholars specializing in a wide array of languages, took on the great task of producing the work. It was a difficult and arduous process that required more than ten years. The printing was done by Arnaldo Guillén de Brocar, a Frenchman who had worked in Pamplona and who opened his main press in Alcalá in 1510. In order to print the book, Brocar had to create new and highly perfected characters for Latin, Greek, and Hebrew. His Greek characters are considered the most beautiful ever carved. The printing was done between 1514 and 1517, but it was not until 1520—after receiving authorization from Rome—that the book was distributed. The Bible consists of separately-bound volumes adding up to 1,500 pages; 600 copies were printed on paper, and six on vellum. Volume one contains the text of the Pentateuch, the first five books of the Hebrew Bible. The upper three-quarters of the pages are divided in three columns that contain the Greek text in the left column; the text of the Latin Vulgate in the middle column; and the Hebrew text in the right column. The lower section of the page is divided into two columns: the left contains the Aramaic translation of the Pentateuch known as the *Targum Onkelos*, the right the Latin translation of this text. Each page includes an epigraph and apostilles on the right margin. Volumes two and three contain the remainder of the Old Testament, in Greek, Latin, and Hebrew. Volume four contains the New Testament, in Greek and Latin. The last part of volume four and volume five consist of a Hebrew and Aramaic dictionary, a Hebrew grammar, and a Greek dictionary.



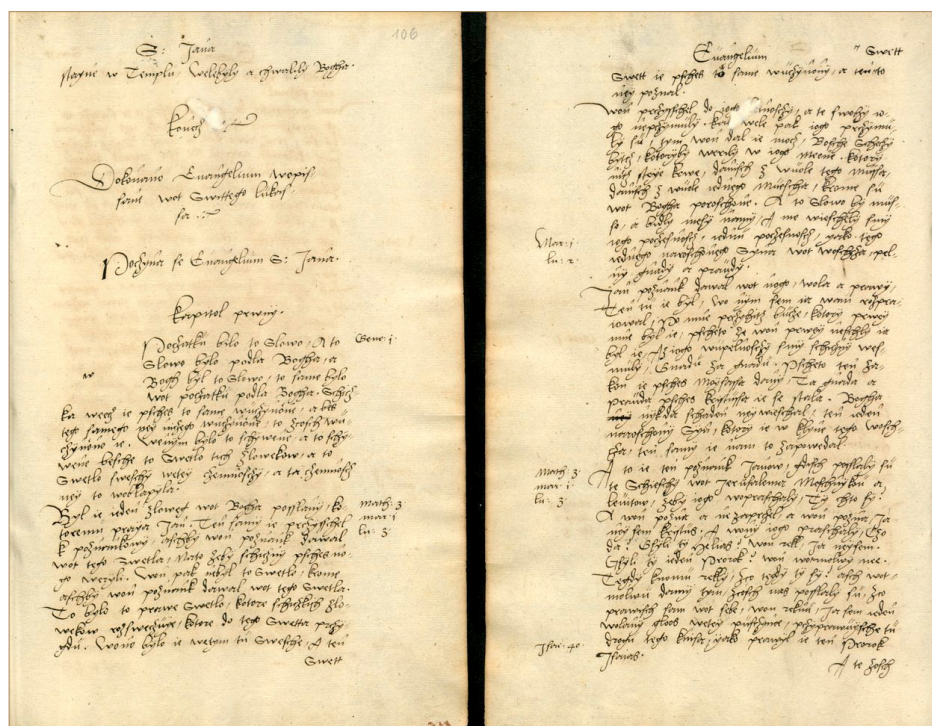
Language: LOWER SORBIAN

The Lower Sorbian Testament of Miklawuš Jakubica, 1548/ Das niedersorbische Testament des Miklawuš Jakubica, 1548

Brandenburg, Germany, 1548, Berlin State Library - Prussian Cultural Heritage Foundation

www.wdl.org/7491

This 669-page manuscript contains the complete translation of the New Testament into Lower Sorbian by Pastor Miklawus Jakubica. It is one of the most important cultural documents relating to the Sorbian people of eastern Germany and an important source for the study of the West Slavic languages. Completed in 1548, Jakubica's translation, which includes many colorful illustrations of flowers, trees, and animals, has never been printed. As the groundwork for his translation, Jakubica used Martin Luther's translation of the Bible into German, as well as the Latin Vulgate and Czech templates. The work is in fact the very first translation of Luther's Bible into another language. Jakubica used the dialect of Sorau, a town south of Brandenburg, and drew upon words in Czech and Upper Sorbian in his attempt to create a common church written language for all Sorbs. Lower Sorbian and Upper Sorbian are West Slavic languages, related to Polish and Czech, which are spoken by the Sorbs, a recognized minority people of Germany.



Language: SWEDISH

Bible in Old Swedish with Commentaries

Vadstena, Sweden, 1526, National Library of Sweden

www.wdl.org/17184

This manuscript contains an abridged version in Old Swedish of the Pentateuch with three connecting short tracts, accompanied by the books of Joshua, Judges, Judith, Esther, Ruth, Maccabees, and Revelation. Translation of the Pentateuch—or paraphrase, as translation in the modern sense of the word occurred only marginally in the Middle Ages—goes back to the early 13th century. The paraphrast is unknown. The three connecting historical and philosophical tracts in the manuscript are by Saint Augustine and Saint Thomas Aquinas. Like the biblical texts, they are equally loose paraphrases of their Latin originals. The other Old Testament books in the manuscript were translated in the late 14th century (circa 1500): Joshua and Judges by Nicolaus Ragvaldi (died 1514), the confessor general at Vadstena monastery in Sweden, and Esther, Ruth, Judith, and Maccabees by Jöns Budde (circa 1437–91), a monk at the Birgittine monastery of Nådendal in Finland. The translator of the Book of Revelation is unknown. The manuscript is the first known translation into Swedish of the Bible or a large part of the Bible. The colophon states that it was produced at the expense of the Vadstena nun Ingegärd, daughter to Torsten Bowastason. Ingegärd's mother donated the parchment and an anonymous Vadstena nun was the scribe. She asks in the colophon to be remembered by readers in their prayers. The manuscript is decorated by two hand-colored woodcuts, one of which, attributed to the German artist Hans Sebald Beham (1500–1550) or his school, is the only known copy of this print. The manuscript was in the possession of the Birgittine Monastery in Vadstena and was acquired by the Royal Library (National Library of Sweden) in 1780.





Language: SYRIAC

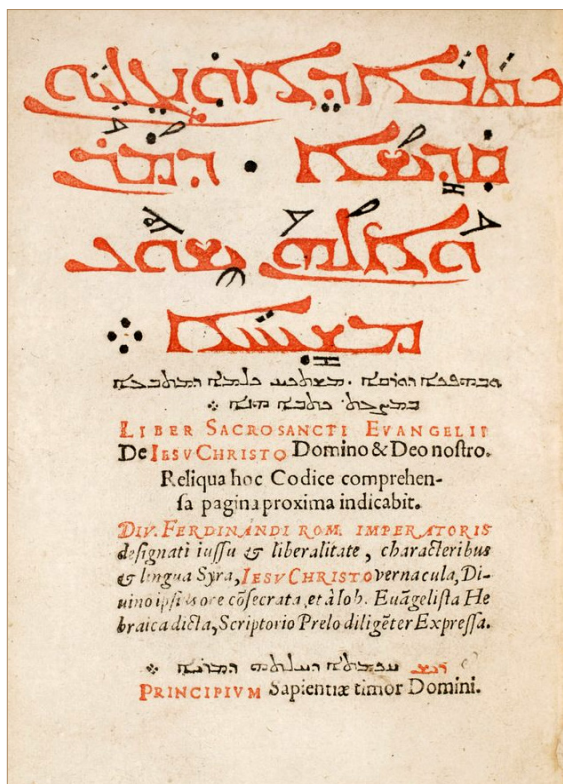
Book of the Holy Gospel of Our Lord and God Jesus Christ/

ܬܠܬܐ ܩܪܬܐ ܕܡܬܬܐ ܕܡܬܬܐ ܕܡܬܬܐ ܕܡܬܬܐ

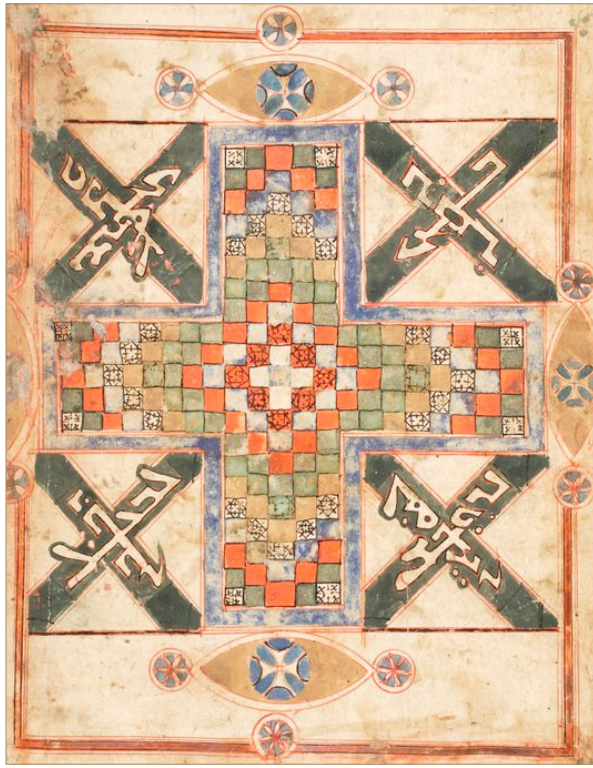
Vienna, Austria, 1555, Hill Museum & Manuscript Library

www.wdl.org/9917

The first printing of the Syriac New Testament appeared thanks to the patronage of Ferdinand I, to whom a long preface is dedicated to begin the book. Johann Albrecht Widmanstetter (1506-1557) and Moses of Mardin, on whose handwriting the Syriac type for the book was based, were the forces behind the work. This Syriac type was produced by Kaspar Kraft under the direction of the French Orientalist Guillaume Postel (1510-1581). This edition of the New Testament has James, 1 Peter, and 1 John, but not the other General Epistles or Revelation. Several woodcuts with Hapsburg motifs and Syriac and Latin inscriptions ornament the book, and facing the beginning of the Gospel of John is a unique woodcut of the crucifixion and the Kabbalistic Sephirot. The book had a liturgical aim, as is reflected in the table in Syriac and Latin of lectionary readings that concludes the work.



SYRIAC



Gospel Lectionary/

ܐܘܢܬܐ ܕܝܠܕܐ ܕܡܪܝܢ ܕܡܝܬܐ ܕܡܪܝܢ ܕܡܪܝܢ ܕܡܪܝܢ

Syria, 1588, Syriac-Orthodox Archdiocese of Aleppo

www.wdl.org/7068

This very clearly written Syriac manuscript is a 16th-century *Purāš qeryānē d-ṭēṭrā ewangelion* (Gospel lectionary—a book containing the portions of scripture, the lessons, to be read at divine service on particular days). The pages are divided into two columns with 22 lines of text in each. The ink, black for letters and red for titles and diacritical points, has faded very little, so that the writing is in most cases quite crisp. As is common in carefully written West Syriac manuscripts, the main text is in a script called Serto, meaning “line,” which developed in the eighth century. Section titles are in Estrangela, meaning “rounded,” which is the oldest Syriac script, sometimes in blue ink rather than the red just mentioned. Colorful tables with circular ornamentation for the book’s readings preface the text, and several other designs and a very ornate title page follow. Syriac is an eastern dialect of Aramaic, which was spoken by Christians in the lands between the Roman Empire and the Arabian Sea from the first century to the 12th century.





www.wdl.org

The Library of Congress
101 Independence Avenue, S.E.
Washington, DC 20540-4913